

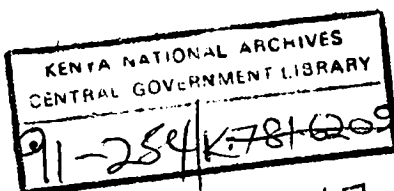
Report of the Presidential National Music Commission

Chairman:

WASHINGTON A. OMONDI, B. Mus. (Edin.), Ph.D. (London)

Presented to His Excellency the President
Hon. Daniel T. arap Moi, C.G.H., M.P.
Hon. LL.D. (Nairobi), Hon. D.SC. (New Brunswick)

JANUARY, 1984



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ACKNOWLEDGEMENTS

In carrying out the important task of looking into the ways and means of preserving and developing music and dance in Kenya many individuals from all walks of life were of great assistance to us. In many instances the people took time to discuss with us the matters set out in our terms of reference and provide us with information. The guidance and opinions of the individuals, official and private, who committed their view to writing or gave oral accounts to us have been of immense help. My colleagues join me in recording our appreciation of their co-operation and we would like them to know that their collective effort has contributed greatly to whatever merits our conclusions may possess. Music teachers were particularly of great help.

I wish to single out for special mention the unfailing support and encouragement which we received from Mr. G. J. Siboe, the then Acting Director of Culture. His support particularly on the clarification of specific matters of procedure was of great help to us.

Special mention must be made of the efforts of the Provincial Commissioners, District Commissioners, Education Officers and Community Development Officers to ensure that our visits to the Provinces and Districts would accomplish what the Commission had set out to do. They prepared the ground for us very well, and organized very successful meetings with members of the public. Members of their staff attended to such important details as transportation and accommodation and quickly responded to our many requests and the countless demands which we made of them.

I should also like to thank most sincerely our consultants, especially Professor Philip M. Mbithi, Dr. Benjamin E. Kipkorir, Dr. Asante Darkwa and Mr. H. Owuor Anyumba who in spite of very busy schedules found time to assist the Commission in the final preparation of the Report.

Finally we wish to record our sincere appreciation to the efficient service and assistance provided to us by our Secretariat. Our Secretary Mr. Boniface Mganga, has been, throughout our task invariably indefatigable, firm, patient and resourceful. We are grateful to him and to all the other members of the secretarial staff, Misses Mary Wanja Kung'u and Irene Maina, who worked tirelessly typing and retyping our drafts, and who undertook the onerous duty of typing the final text of the report.

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W. A. OMONDI,
Chairman.

OFFICE OF THE PRESIDENT

APPOINTMENT OF NATIONAL MUSIC COMMISSION

IT is notified for general information that conscious of the fact that music and dances are significant components of our cultural heritage, His Excellency President, Hon. Daniel T. arap Moi, C.G.H., M.P., has appointed a National Music Commission to undertake a detailed study and make recommendations on development and preservation of the rich music and the varied dance traditions of our people.

The Commission consists of the following persons:

Chairman:

Dr. Washington Omondi.

Members:

Peter Kibukosya.

Senoga-Zake.

Gerishom Manani.

George Kakoma.

Secretary:

Boniface Mganga.

J. G. KIEREINI,
Chief Secretary.

19th November, 1982.

TERMS OF REFERENCE OF THE COMMISSION

Music and Dance serve as effective media of relaxation to soothe the mind and uplift the spirit. They are also effective media for storage and cultivation of cultural and traditional values besides being powerful instruments of communication. Against this background, and because of the desire of the Government to enhance research, development and education in the performance of Music and Dance, His Excellency the President has appointed a National Music Commission to review and make recommendations on ways and means of improving on the standards of Music and Dance in the country. Without prejudice to the generality of the foregoing, the Commission has been given the following terms of reference:

1. To study the nature and characteristics of Kenya's traditional music and dance and make recommendations on how research could best and most effectively be undertaken, and research results disseminated and preserved for posterity.
2. To study and make recommendations on how performance of traditional and non-traditional music and dance could be encouraged, developed, and improved for recreation and entertainment.
3. To study and review the present state of music and dance education in the country and make appropriate recommendations for possible improvements.
4. Realizing the vital role hitherto played by Kenya's educational institutions in the promotion and development of the music and dance talent among the youth, study and make recommendations on how music and dance curriculum content could be designed and developed for all levels of our education system from pre-primary, primary and secondary school level to teacher training colleges and the University level, bearing in mind the need for relevance to—
 - (i) the expression of our national aspirations, character, aesthetics, and cultural values through music and dance;
 - (ii) the need to relate this type of education to the objectives stated in the national development plans.
5. Examine the role of the private sector in providing education and training opportunities in music and dance and make appropriate recommendations as to how this role could be expanded and tapped for wider application.
6. Study and make recommendations on how the standard and content of the music and dance made available to the public could be scrutinized for improvement before presentation.
7. Take stock of the existing expertise and initiative of local musicians, dancers and makers of instruments and costumes and make recommendations on how this expertise and initiative can be exploited to

maximum advantage in the training and development of music and dance in the country.

8. Study and make recommendations on how the interests of the local musicians can be safeguarded and protected.

SUMMARY

Kenya holds its music and dance traditions, which is part of its cultural heritage, in very high esteem. Its preservation and development accordingly raises problems which bring into sharp focus, the question of direct and indirect state support and patronage.

What is obvious is that in a developing country like Kenya, music and musicians have a difficult but vital role. Though society has present-day needs to be concerned about, it must think of the future. Can music be considered serious or valuable unless it makes a contribution within this context, and has an influence on the people's way of life? It would seem essential for the musician who is the kingpin in all matters pertaining to music and musical activities, to seek a kind of perfection which anyone, regardless of his place in society, can appreciate. In general, the musician given the right kind of training likes to be free to think, and to wrestle with form and content on his own terms. Kenyan musicians have the innate musical ability, and, if given such training and the necessary support, can hold their own with their peers abroad, many of whom, indeed admire Kenyan musical versatility.

Criticism and the mass media have their particular roles to play in the propagation of music and this could be given due recognition. Another role of the critic is to help an existing and potential audience to accept, understand and appreciate what the musician is trying to do.

Discussion has helped to air and explore a variety of themes in this regard. The Commission found overwhelming support in the need for—

- (a) a central research body to see to it that traditional music and dance of all the peoples of Kenya is systematically collected, preserved, disseminated and developed;
- (b) music to be taught at all levels of the educational system and that its curricula should be in line with the national goals and aspirations;
- (c) occasions for music and dance performance, such as concerts, organized festivals, to be abundant in all areas for the provision of entertainment and exposure to our cultural heritage during most times of the year. These performances should be accessible to all people at minimum cost and effort. The content and quality of the music performed at these occasions, as well as the music made available to the public through mass media, such as radio and television, should be compatible with our cultural values and national aspirations;
- (d) ascertaining that musicians who are the kingpin of all musical performances have their needs catered for and their requirements, such as music instruments and costumes made available. In addition to this, their services should be appreciated and paid for;
- (e) the establishment of a College of Music and other Performing and Creative Arts to provide quality training for all personnel engaged in music and dance development programmes in the country.

To effect all these, there is need for a national cultural policy under which our recommendations can be implemented. Such a policy must be the result of experience. It must also be one that draws its strength from the wealth and variety of our cultural heritage.

The points of view expressed here reflect the ideas of a cross-section of the whole of Kenya's population including the youth and the elders, the intellectual and political leaders, musicians, music teachers and administrators. They indicate that the ways and means that must be consistently and imaginatively sought and applied to ensure the growth of music and dance are many if the culture policy is to serve as an effective instrument in forging a genuinely national identity, in deepening appreciation for the country's musical heritage, and in enriching it through contact with contemporary thoughts, feelings and beliefs. It is the hope of Kenyan leaders, musicians, and lovers of music that their efforts and energies will succeed in shaping a music policy and programme worthy of a revitalized country, as well as richer and more rewarding life in this part of Africa.

The Commission has attempted to make the arguments leading to the above conclusions as clear as possible, and hopes that even if they are not found acceptable the reasoning leading to these conclusions will be understood.

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ABBREVIATIONS USED IN THE REPORT

UNESCO	—United Nations Educational, Scientific and Cultural Organization.
URTNA	—Union of National Radio and Television Networks of Africa.
P.C.	—Provincial Commissioner.
D.C.	—District Commissioner.
D.O.	—District Officer.
T.V.	—Television.
KANU	—Kenya African National Union.
K.U.C.	—Kenyatta University College.
B.Ed.	—Bachelor of Education.
B.A	—Bachelor of Arts.
O-Level	—Ordinary Level of Kenya Certificate of Education.
A-Level	—Advanced Level of Kenya Certificate of Education.
K.I.E.	—Kenya Institute of Education.
K.M.F.	—Kenya Music Festival.
A.S.K.	—Agricultural Society of Kenya.
L.Ps.	—Long Playing Records.
K.I.C.C	—Kenyatta International Conference Centre.
N.C.C.K.	—National Christian Council of Kenya.
Interpol	—International Police.
G.S.U.	—General Service Unit.
FESTAC	—Festival of African Cultures.
V.o.K.	—Voice of Kenya.

CHAPTER 1—INTRODUCTION

The Need to Develop and Preserve Music in Kenya

1. Music and dance are part and parcel of traditional African life with very specific uses and functions. There is hardly a ritual, public or ceremonial occasion in any African society which is not accompanied by some kind of music and dance performance. Individuals also make music privately for their own amusement, for accompanying work or for the relief of boredom. Perhaps what makes music a very important component of social life is that it is one of the most effective mass communication tools for transmitting information and ideas, the same way that radio, television, newspapers and books do in literate and technologically advanced societies. The entertainment factor of music further makes it a very appealing means of reaching the people.

2. As Africa evolves from traditional societies and crystalizes into contemporary ones, the uses and functions of music and dance continue to be important. In Kenya, for example, there is hardly any national or state function in which musical performance does not feature in one form or another. It is inconceivable to have say, a Jamhuri Day Celebration, the welcome of a national or foreign dignitary, an harambee meeting, without the singing of the National Anthem and the participation of choirs, traditional dancers, and other performers. Even the "Kilo" or "Nyayo" clap, an ostinato rhythmic motif of two crotchets and a minim, has become a mass musical performance executed as a symbol of appreciation and solidarity on public occasions to which nearly every Kenyan has participated or experienced at one time or another.

3. Realizing the importance of music and its development in the country, and being aware that music, in addition to providing entertainment, can play the important role of mobilizing people into national consciousness and full participation in national matters, the Government of Kenya has made a strenuous and continuing effort to provide the necessary planning for music in education, research, and performance. The period after independence saw the strengthening and expansion of a Government policy on music in education. The wish of the Government to have music taught in all schools in the Republic so as to produce more music teachers, the striving to implement it by making the study of music a compulsory subject for student teachers at the teacher training colleges, the establishment of a Department of Music at Kenyatta University College, and more recently, the inclusion of music at the Colleges of Humanities, and the award of study-leave with pay to teachers who are accepted to pursue music course in these colleges, were, in part, conscious efforts to implement the policy. The appointment of inspectors of music in the Ministry of Education and a curriculum development officer in music at the Kenya Institute of Education were also efforts by the Government to implement the development programme of music education in the country.

4. The inclusion of research into traditional music and dance in the programmes of the Institute of African Studies of the University of Nairobi, the Kenya National Archives, the Department of Culture of the Ministry of Culture and Social Services must also be seen as part of the Government's effort to preserve and promote music and dance in the country.

5. Music and dance performance is another aspect of musical activity that the Government has encouraged. This has been done mainly by providing grants through the former Ministries of Basic and Higher Education for the running of the Kenya Music Festival, and through the Ministry of Culture and Social Services for the various cultural festival organized in some parts of the country. Further encouragement of music and dance performance by the Government is illustrated by the formation of the Bomas of Kenya under the auspices of the Ministry of Tourism and Wildlife, and the giving of honoraria to performers of music and dance on national days and at other state functions.

6. However, for maximum results to be obtained, and in an attempt to effectively implement the Government's plan for the preservation and development of music in the country referred to above, it is necessary to ask certain fundamental questions.

7. In education, participation in music and dance performance is an important facet of emotional development of every child to experience musical performance throughout its developmental period. Now that the process of acculturation has, to a very large extent, been transferred to the school situation, we need to know whether efforts are being made to safeguard this emotional development in our children by teaching music in all schools, and if so, whether the teachers who are to do this are adequately trained. Further questions to ask are: Is there an effective syllabus for music education that is a reflection of our national aspirations? Have the teachers got suitable and adequate facilities, equipment and materials and other teaching aids, relevant to the music curriculum? Is the attitude of the parents, as well as that of the general public, positive towards the subject? Are there openings in the society where the talents of a gifted child can be nurtured and are there opportunities for training and subsequent employment for those who want to pursue music as a profession?

8. In the field of music and dance performance, it is necessary to ask if the performers have the basic training facilities and, if so, whether they are trained to the best of their potential. Are all the gifted performers given the chance to perform and, are they adequately rewarded? Are there musical instruments and dance costumes abundantly available which can easily and cheaply be purchased by the performers? Are the performers well organized in terms of fulfilling their goals and aspirations and what is the attitude of the general public towards them? Is the quality and content of their music compatible with the national goals and aspirations? Are there sufficient venues for the general public to listen to their performances and, are the genres of music performed at those venues sufficiently varied to cater for all shades of interest of the general public?

9. It is a well known fact that the coming of Western religion, education and other forms of Western civilization, using non-integrative and displacive methods, has tended to alienate a large number of our people against their cultural values. This process of alienation has become successful through the exaltation of the supremacy of Western social systems, social thought, religion, technology, social behaviour and values and by downgrading the usefulness of African traditions and practices through illusions of material superiority of Western lifestyles. The alien social practices and influences have reduced a proportion of our people to being apologetic about being African through a process of conversion to the belief that they must give up their cultural values to adopt those of western people. Those who still follow traditional practices are often seen as a diffuse collection of illiterates who are ridiculed into dehumanizing awareness of their low status in life.

10. The musical scene in Kenya today bears testimony to the above. The African child, for example, is being influenced to be ashamed of his musical traditions. With such social change the traditional culture including music and dance is rapidly disappearing or is being radically transformed. In some areas traditional music and dance practices are all gone and there are entire generations of children who no longer know the songs and dances. Indeed, there is little interest even among some adults. The few old musicians who persist by playing largely to themselves and remnants of their fans and who are frequently ignored or despised by the public, are becoming more and more rare. The urgency to undertake research and action to correct this desperate situation is paramount. The questions to ask are: What is being done to ascertain that music research and development in the country is systematically undertaken? Are the materials well preserved for posterity? Is research undertaken by the various research institutions in the country co-ordinated to avoid duplication and, is there optimum use of personnel and equipment? Are the findings of the research work available to the general public and is there anything being done to ensure that Kenyans are proud of and respect their traditional musics and dances?

11. The part played by the media, such as the radio, television and film in the development and dissemination of music cannot be ignored. Whereas it is true that the media are new technological introduction in our life styles and that, through them, cultural diversities of different parts of the world are easily made accessible to all countries, the question we have nonetheless to ask is, to what degree would these media present music which is foreign at the expense of our own music, and what guidelines can be used for the selection of the music that is presented in these media?

12. The Commission commends the Government for its continued efforts and goodwill towards the preservation and development of music in the country. It is, however, very clear that not very much has been done by way of attempts to answer most of the questions raised above. This has resulted in what may appear to be a general neglect of the subject. An awareness of this neglect has subsequently led to pronouncements by many leading personalities in the country which have been further echoed by the general

public. The general feeling that not much is being done has culminated in His Excellency President Daniel T. arap Moi, C.G.H., M.P., setting up this Commission to find out how the situation can be improved upon.

13. In answering the President's concern, the Commission has focussed on those features of music preservation and development which were in need of serious consideration. Since the Commission was necessarily involved in trying to find out what has gone wrong, much of the report, therefore, is inevitably critical. However, members of the Commission were impressed by the sense of vocation we met at all areas of musical activity. We were very favourably impressed, especially by the hardworking music teachers who, inspite of some limitations in their training, and lack of recognition of their efforts and difficult working conditions, kept the spirit of music performance in schools and colleges alive; and traditional musicians and dancers who, inspite of the alarming rate of social and cultural change, have stood steadfast to preserve and promote our traditional music.

14. The Commission tried to be as exhaustive as possible in the interpretation of its terms of reference and the investigations. However, some areas of inquiry such as that on Music Recording Industry were intricate and involved, and so could not be fully covered within the period of time available. The Commission feels that these and any other matters that may arise in the field of music need to be investigated further.

Methodology Adopted by the Commission

15. Shortly after the announcement of their appointment, the members of the Commission met to give consideration to the possible dimensions of the task which had been assigned to them and to consider how it might best be approached. As a result of these discussions, five topics emerged which, it was felt, encompassed the different areas in need of investigation. These topics, which are listed in Appendix 3 served to form the headings of five background papers prepared by various members of the Commission, and were subsequently used as a guide when the public was invited to make their submissions at the public hearings or in writing.

16. One of the initial problems which confronted the Commission was the development of an approach which would enable it to obtain the necessary information from the public. The Commission being aware of the national importance of the exercise needed to be thorough in carrying out its investigation. Towards this end, it held numerous meetings to discuss, plan, and to draw up procedures. Since music is appreciated by peoples of all walks of life, both those in urban and rural areas were consulted as were those of different ages and standing in society. In addition, the Commission also felt that it was necessary to hold public hearings in nearly all the districts. To our knowledge this was the first time in Kenya's history that a Commission has gone to this level. Before setting out on these district visits questionnaires were prepared which were used as the basis for discussion in all the interviews. The press, radio and television gave extensive coverage to these dis-

strict visits. The chance to travel also provided an excellent opportunity for members of the Commission to visit a variety of educational institutions, such as some secondary schools and teacher training colleges, to discuss problems of common interest with the individuals who are charged with their administration. The Commission also took the opportunity to attend two cultural festivals and later, the Kenya Music Festival, to make an on the spot assessment.

17. In between the visits members of the Commission embarked on a series of meetings in Nairobi with Senior Government officials, choirmasters, church leaders, musicians, recording companies, as well as with a wide cross-section of citizens, some representing a variety of organizations, while others appearing in their own individual capacities. In retrospect, this approach proved to be one of the key factors in gaining and understanding the very real concern of the people, as well as receiving much good and useful advice from the public. Valuable information was provided to the Commission, spirited and wide-ranging discussions took place, and in a number of instances this was followed up by further written submissions presenting additional details and amplification of points which had been made in the public sessions.

18. Throughout our inquiry we assured all people that our discussions and their submissions were confidential, in that individual opinion would not be identifiable in our report. We have been careful to honour these assurances; this has not prevented us, however, from exploring and presenting major issues, though it has imposed restriction on the presentation of illustrative material.

19. The information received as outlined above served the initial purpose of educating members of the Commission on the feelings of the nation about music. On the basis of this information, and after lengthy discussions and debate, the original background papers were reviewed and revised before being used as the core of the chapters which make up the body of the report. The Commission considers that for the longer-term planning, and of equal importance, will be the use of this documentation including field notes gathered by the Commission, as a guide for those who are appointed to implement the recommendations made in the report. *The Commission, therefore, recommends that the material it gathered during its work should be handed over to those who will be appointed to implement the recommendations made in this report, to provide a basis of information on the views of the public and its expectations in the field of music and dance in the country.*

CHAPTER 2—RESEARCH, DISSEMINATION AND DEVELOPMENT OF MUSIC AND DANCE

Introduction

20. In this chapter, the Commission outlines the importance of research into music and dance and the use of the materials collected for posterity.

The Need to Document Traditional Music and Dance

21. The importance of music and dance and the role it plays in the maintenance of traditional culture cannot be overemphasized. It was precisely because of this that music and dance were singled out for extermination by missionaries and colonial authorities who were bent on westernizing the people of Kenya. For the same reason, those who wish to preserve traditional cultures must single out music and dance for the preservation.

22. Submissions received by the Commission expressed concern over the rapid disintegration of traditional culture and values. Many, indeed, emphasized that elements of traditional culture must be preserved so as to provide a bridge from the past to the future. Music and dance, both as traditional art-forms and as important bearers of cultural norms and values, are some of those elements of traditional culture which Kenyan leaders have themselves strongly supported and encouraged.

23. Further submissions received by the Commission emphasized the urgent need for a documentary library of the traditional music and dances of Kenya to assist in the preservation of the traditional culture. This documentation would show how they were traditionally performed, by whom, when, where, and why. The Ministry of Education together with teacher training colleges, and Kenyatta University College could utilize this data in the instruction of future teachers and in the preparation of curriculum materials for schools. The same data could also be used by the National Archives, Museums of Kenya, traditional dance ensembles, theatrical groups, and others involved in the preservation and presentation of aspects of traditional culture. For the sake of cultural preservation, there is need for a systematic scientific documentation of traditional music and dances of Kenya.

24. Another reason which calls for urgency in documentation is the need for the scholarly study of traditional culture and making its results available for their use in education and performance. Historical and analytical studies of the music and dance should be emphasized. Beyond this, the studies must be integrated into the structural and functional analyses of traditional societies. None of these have yet been accomplished. In fact, with but a few exceptions, music and dance have been totally neglected in the analytical study of the traditional culture of Kenya. This is also necessarily true of the study of the cultural history of music and dance.

25. Although oral traditions, certain ritual practices, and comparative as well as historical linguistics have been employed in tracing the pre-colonial history of Kenya, not much use has been made of the traditional music and

dance. The primary reason for this massive neglect in previous studies is the lack of ethnographic data on music and dance. Unlike the area of oral literature where many significant collections have been made, there have been no efforts to provide a scientific ethnographic documentation of the traditional music and dances of Kenya. Until this documentation of the traditional music is provided, the study of traditional culture and cultural history will continue to be seriously handicapped.

26. The need for the ethnographic documentation of the traditional dances of Kenya has been argued above on the grounds of its usefulness in future research and in education and other efforts to preserve the traditional culture. What remains to be emphasized is the need to accomplish the documentation as soon as possible. As has been indicated earlier, urgency is due to the rapid cultural transformation which Kenya is undergoing, and has continued to undergo since colonial times.

27. Fortunately, however, there is still a generation of elders who can provide information on the traditional musics and dances as they were performed in the past. Of course, the number of such persons is already small, and their usefulness in documenting the traditional musics and dances depends upon the rapid execution of research projects. There is a need, therefore, not only to document but to do so as soon as possible while those who can testify to that tradition are still alive.

Present State of Documentation

28. In Kenya research in Music and Dance is sponsored by the Government through a number of ministries and institutions. In addition, some research is undertaken or sponsored by private organizations, institutions and individuals. The Government ministries and institutions which undertake research projects include the Department of Culture of the Ministry of Culture and Social Services; The Ministry of Regional Development, Science and Technology; the Ministry of Economic Planning and Development; Kenya National Archives and the Museums of Kenya under the Office of the President, the Voice of Kenya within the Ministry of Information and Broadcasting, the Institute of African Studies of the University of Nairobi, Kenya National Archives and the Museums of Kenya under the Office of the President, the Voice of Kenya within the Ministry of Information and Broadcasting, the Institute of African Studies of the University of Nairobi, Kenyatta University College; and the Kenya Institute of Education.

29. During the Commission's visits to the ministries and institutions concerned with research, it found out that most of them were ill-equipped to undertake proper and effective research in music and dance. They lacked trained personnel, proper equipment and other facilities. In the few institutions where this was not the case, trained personnel, suitable equipment and other facilities tended to be under-utilized because of lack of proper direction or funds. Furthermore, the Commission found a total lack of co-ordination or consultation among all the research institutions and the individuals conducting research. This has resulted in needless duplication of efforts and waste of resources.

30. In the view of the Commission, this duplication of effort arises in some cases, because of the original unco-ordinated designation of responsibilities. In most cases these duplications arise because different departments or institutions of Government have tended to expand their areas of responsibilities beyond their original terms of reference. Problems of effective management also arise when research matters require the co-ordination of the activities of different Ministries or Departments, such as those of Department of Culture and the National Archives.

31. Among the conditions set down by the Ministry of Regional Development, Science and Technology for all who would like to conduct any form of research in the country is one which states that:

An applicant who has been permitted to conduct research in Kenya must undertake to deposit a minimum of three copies of his/her research finding including notes and methodology, with Ministry on completion of the research. If the research is to be completed outside Kenya, the raw, unfinished material may have to be checked and cleared by the Ministry before they leave Kenya.

However, the Commission was surprised that, as far as research in music and dance is concerned, no deposits of any kind have been made with the Office of the President or the Ministry of Regional Development, Science and Technology—which was handling all research clearances.

32. The Commission observes that apart from the fact that the conditions and regulations set down are not adhered to, the conditions themselves are not specific enough. There is, also, no mechanism by which they can be enforced. This has led to researchers taking advantage of loopholes to keep the materials to themselves resulting in some materials going out of the country without being checked and cleared, or bogus materials being deposited at the institutions where the research was being conducted.

33. The Commission has also observed that there is no proper record of the persons doing research in the country and what they are actually doing, or what research has been done by these individual and groups of researchers. At present, the records show that within the past fourteen years, only four people have been involved in some kind of research work in the country—which is not a true reflection of the large number of individuals who have been involved in music and dance research in the country over this period.

34. It was also evident that there is a general lack of historical perspective on musical materials at the institutions which have made attempts to keep such research materials. Little concern tend to be shown for the past or remote future in relation to immediate needs. Thus, in order to provide space for new and urgent, but perhaps less valuable materials, invaluable recordings have sometimes been destroyed without considering their historical or cultural significance.

35. The shortcomings referred to above indicate that inspite of the Government's effort to implement research in music and dance, there is no

clear policy under which such research can be undertaken effectively and in a meaningful and co-ordinated manner. In view of the above observations, *the Commission recommends:*

- (a) *That the country must have a music and dance research policy which should be relevant to national aspirations within the broad framework of the national research effort.*
- (b) *That an autonomous central research body, which may be named the "National Music and Dance Research Committee" be formed to implement the policy. The body which should have adequate space for its operation and for the storage of materials collected, could be affiliated to an already existing institution, such as the University of Nairobi. It should be composed of individuals who have wide knowledge and experience in music and dance research including those with experience in cultural research and administration.*

Operations of the Proposed Central Research Committee

36. To ensure effective research so that information on music and dance is gathered in the field, trained academic and technical personnel are essential. It is only through the use of such personnel that the programme can succeed. The Commission observes that there is a shortage of such manpower.

The Commission, therefore, recommends—

that the Central Research Committee should ensure that there are funds available for an accelerated programme for the training of local research personnel either in local institutions or abroad. The Committee should liaise with the various research institutions that need the services of the persons to be trained.

37. While lamenting the lack of trained research manpower, the Commission however observes that actually the problem is not primarily one of research *per se*, for a vast body of knowledge concerning every style of music is known. The need is to pool all this knowledge so that it may be utilized by the country as a whole. Unfortunately the people who possess this knowledge are not generally aware that they can offer information that is of national significance. It is difficult to value ideas which are locally so commonplace. This natural devaluation of the familiar has, we believe, grown more acute as regards music because the indigenous arts have seldom been seen by the people to be valued by the country's elite. Schools can do much to remedy this. We would ourselves like to see a campaign to pool information about music obtained from the local schoolmasters in each area, and towards this end we would like to see prospective school teachers given sound guidelines in research aims and methods. If only a small percentage of the country's schools sent to a central research pool a small amount of information—partly perhaps in the form of answers to questions—information obtained from their own experience and that of their students, we could probably achieve more in one year than full time teams of researchers could achieve in ten years, and at a fraction of the cost. This kind of project, if mounted,

would also communicate to the schoolchildren, and through them seep into whole communities, the importance that is attached nationally to these cultural activities. This would encourage more wananchi to take them seriously, for it is only when society as a whole begins to revalue music and musicians that it will be able to produce sufficient numbers of young people who are prepared to think seriously of music and musical research as a possible career.

38. The Commission realizes that in addition to teachers' contribution to the programme there is a lot that can be done by certain other citizens, such as members of the administration staff, in implementing the research programme if given the necessary basic training. The Commission noted that a lot of research in anthropology, sociology and other related areas were, during the colonial era, conducted by many such members of the administration staff who were not in any way better qualified than our district officers and commissioners. There is no reason, therefore, why these officers could not be involved in a similar operation. *The Commission, therefore, recommends that musically articulate citizens within the community including members of the administration staff should be given the necessary basic training and mobilized to undertake research and collection of data in their local areas on part-time basis.*

39. Another important requirement for the implementation of programmes of preservation, documentation and development of music and dance, besides trained personnel, is research equipment and supplies. These include recording, filming, projection, and photographic equipment, vehicles and others. There is a great deal that can be done when such technical facilities are available and in good condition.

40. As said earlier, some of these equipment are available in some of the research institutions but they are either not fully utilized or are broken down due to mishandling by staff who are not trained to use them. It was also apparent that some of these equipment were purchased without due consideration being given to whether there were agents in the country to maintain them for proper use. *The Commission, therefore, recommends:*

- (a) That an inventory should be taken by the Research Committee of all facilities and equipment that were voted for or donated to the Government or research institutions for research in music and dance in the country.*
- (b) That the Research Committee should ascertain that the facilities and equipment are effectively utilized and properly maintained.*
- (c) That the Government should restrict the acquisition of equipment in the future to a few proven quality models whose agents are established in the country and who can therefore be relied upon to supply spare parts and to maintain such equipment.*

41. As said earlier in this chapter, the Commission has examined the present structure of music and dance research in Kenya and its investigations have revealed a lack of co-ordination and a consequent duplication and

fragmentation of effort. For an effective operation of research programmes in the country which will avoid duplication and help to achieve or obtain maximum value from the facilities available, *the Commission recommends—*

that all research in music and dance in the country be co-ordinated by the Central Research Committee.

42. Ideal materials for documentation are, of course, live performances where people, by learning to perform or by participation in performance, ensure that music and dance knowledge will be transmitted to the next generation. All forms of recordings are mere crude approximations, though cinematographic and video recordings come nearest to the ideal.

43. Another general consideration to be borne in mind in effecting such research is the fact that music and dance encompass a wide range of sound and visual elements, song-text movement and material culture such as musical instruments and dance costumes. All these components of music and dance should be taken into account when making comprehensive documentation. In co-ordinating and administering research, the Central Research Committee must ensure that data is collected in a systematic, comprehensive, and contextualized manner. Such data should cover all the various forms of live performances at traditional and contemporary occasions at which such performances take place throughout the country. Recordings, which must be of high quality, should where possible, include analytical features. Particular efforts should be made to document special or unique categories or genres of music and dance, such as, narrative and historical songs, songs and dances of secret rituals and others.

44. In addition to field materials, it is also necessary for the Central Research Committee to ensure that all relevant data from other sources are acquired. These should include:

- (a) Reconstructed historical materials, such as the lost forms of musical instruments, costumes and other old music and dance practices.
- (b) Acquisition of on-going collection of all current record discs as they are pressed, films, and tapes.
- (c) Retrieved materials from deposits or archives of individuals, government departments, recording companies, research institutes, and any other organization such as the Voice of Kenya, British Institute of Recorded Sound, International Library of African Music and others, wherever such materials may be deposited.

45. In the process of this co-ordination the Central Research Committee should take inventory of all research which has been undertaken, prepare bibliography and discography of all research works published. With this information the committee should be in the position to know what areas have been covered, and what areas of research need urgent attention. The Central Research Committee can then advise and create maximum consultation among researchers, thus avoiding expensive duplication. In addition to these, the committee should have capacity to develop, review, and guide

the implementation of national research policy, and to publish information bulletins for research institutions and personnel as well as other people interested in research. The committee could, also compile a calendar of all music and dance events that are taking place.

46. Related to the co-ordination of research is its administration. This should also be undertaken by the Central Research Committee. In undertaking such administration, *the Commission, therefore, recommends that the Central Research Committee—*

- (a) should deal with clearances of researchers to obtain permits for all research projects in the field of music and dance on behalf of the Ministry which is responsible for research in the country;*
- (b) should define, create and commission specific research projects, some of which may be taken jointly by scholars or researchers;*
- (c) should organize joint research projects with African and overseas universities and institutions;*
- (d) should organize seminars and educational programmes on such topics as research methodology, techniques of recordings, theory and notation of African music and dance, computer analysis and others;*
- (e) should get grants from the Government and elsewhere to operate research projects; and*
- (f) should acquire music and dance materials of non-Kenyan origin through liaison with individuals, institutions, organizations such as Unesco, URTNA and others through cultural exchange programmes for the purpose of comparative research studies.*

47. While most research will be confined to Kenya, there are instances where research into specific musical forms and types of dances may be conducted in cultural zones which cross international borders. Where such cases occur the research calls for international co-operation. The Central Research Committee should see to it that such research is undertaken without any political or territorial hindrance.

48. The research material referred to above, having been collected and properly catalogued, must be preserved for posterity. They must be deposited in premises in which their safety is assured against fire and theft and in which copies are accessible to the public and researchers. The materials must be further protected by an Act of Parliament. In view of the above, *the Commission, therefore, recommends:*

- (a) That all the original recordings be deposited in the archives of the Central Research Committee. Apart from being used for making the initial copies, these original recordings should never be played.*
- (b) That copies of these originals be deposited at least two other repositories distributed over a wide geographical area to ensure safety in case of a national disaster.*

- (c) *That other copies should be made available to be used by the public at other institutions such as public libraries, district cultural centres, museums and others.*
- (d) *That copies of research materials collected from any district should be deposited in the district cultural centres at the particular district.*
- (e) *That a Parliamentary Act be enacted to protect, prohibit and control the exportation of music and dance materials.*

Dissemination and Propagation

49. There is a general need for systematic dissemination and propagation of traditional music and dance in order to educate our children and the public on the importance of these significant components of our cultural heritage. The Commission hopes that if this was done effectively it would discourage the impression that traditional music and dance are somewhat out-moded, deficient, and of low standards. It would also lead to greater appreciation and understanding of the different music and dance traditions of our people. In this way mutual ignorance and prejudice that exist about these traditions would be dispelled and national unity forged.

50. The Commission feels that traditional music and dance collections must not be treated as archival materials or museum commodity for intellectual contemplation only but as a living entity. Research data and cultural materials collected are, therefore, not to be left rotting in museums as dead matter, but are to be used as resource for stimulating creativity, self-generated entertainment, and development. To this end, the full force of schools, higher institutions of learning, the media including radio, television, and newspapers, should be mobilized to act as propagation agents to promote traditional music and dance. A column in the KANU paper, for example, can be used to produce feature articles on traditional music, musicians and artists, and on other cultural activities to educate the public. In this way, music and dance materials will not be confined to scholars or any specific group in the community, but will be accessible to every Kenyan.

51. The main media for dissemination and propagation of music and dance are performances, listening and viewing, all of which have been discussed elsewhere in this report. Publication, another agent of dissemination and propagation of music and dance, is realized through printed matter or recorded materials. The printed matter would involve books for use in schools and other educational institutions, journals, hand-outs, newsletters, reports of on-going researches, and others. Recordings with accompanying notes that include illustrative materials and explanations would have small circulation and their production should therefore require Government subsidy.

52. To enhance the whole programme of dissemination and propagation of traditional music and dance fully it will be necessary for the Government to formulate a policy through which it can be done and to ensure that the policy was implemented. In summary the *Commission, therefore, recommends:*

- (a) *That the Government formulates a policy for the dissemination and propagation of traditional music and dance.*
- (b) *That the Central Research Committee ensures that this Government policy is implemented.*
- (c) *That forums, such as cultural centres, where music and dance can be performed be created.*
- (d) *That the Voice of Kenya introduces special programmes on radio and television which specialize in traditional musics and dances of the various ethnic groups in Kenya. These programmes should be properly presented and explained so as to enhance the understanding appreciation and enjoyment by those who listen to or view them.*
- (e) *That public libraries, museums, cultural centres and other institutions are provided with music and dance materials and fitted with audio-visual facilities thus catering for listening and viewing by members of the public.*
- (f) *That the mobile unit of the Ministry of Information and Broadcasting be provided with films on traditional music and dance, to show within its programmes of public education and entertainment.*
- (g) *That the Kenya National Museum, and its branches should acquire a large and systematic collection of genuine traditional musical instruments from all parts of Kenya for display and demonstration.*
- (h) *That demonstrators should be employed to perform on those instruments so that besides the visual satisfaction got from viewing the instruments, the public can also hear what the instruments sound like.*

Development

53. The problems facing traditional music and dance in the country today are not only those of survival but also those of growth and development. A music or dance tradition that unchangingly remains what it is or what it has always been, is for all intent and purposes dead. Music and dance, like other components of culture are not static, but dynamic. They must mould themselves to suit changing patterns of life. New creations invariably emerge and new forms come into being. These innovations must be accepted and should be encouraged.

54. To ensure positive growth and development, it is necessary that conditions are provided that will stimulate creativity and imagination. Creative musicians, for example, could bring about transformation in the way today's society views its arts, by creating new codes of acceptance or appreciation. The challenge to new compositions cannot, therefore, be laid at the foot of tradition, though certain controls and directions may initially be necessary to ensure orderly development. There is, therefore, the need for the utilization of documented music and other cultural materials for the development of new art forms, as well as the provision of new and meaningful outlets in social life for greater opportunities for performance.

55. The possible areas of development in music and dance which need to be considered concern exploring and highlighting the possibilities implicit in the elements of traditional songs and dances. These elements relate to musical components such as melody, rhythm, harmony and counterpoint; textual content; musical instruments and costumes; dance movements and formations. The Commission sees the development of music and dance taking place by creating new forms and designs through—

- (a) synchronic and diachronic adaptation and fusion of these elements within and across the musics and dances of different ethnic groups in the country;
- (b) conceiving these elements through the framework of foreign cultural concepts which have infiltrated our contemporary way of life. Music is a living force and is capable of assimilating elements of other traditions and of being enriched rather than impoverished in the process. However, the acceptance of foreign cultural concepts into national musical practices through a selective process, must be compatible with the national goals and aspirations.

56. The direction of cultural development cannot quite be predetermined. Nonetheless, proper guidance through objective planning and foresight can be achieved by those concerned with policy decision. In the case of music and dance, the Commission considers that development can be undertaken, first and foremost, by providing high quality training to the artists; by providing them with the necessary facilities and creating an environment in which they can bring out their best; and by giving them the freedom to explore new and creative ideas.

57. With quality training, musicians should also be equipped to handle the serious problems, both material and imaginative, of the influences from the consumer oriented and pervasive character of "imported" Western musical practices. In the light of the above observations, *the Commission, therefore, recommends:*

- (a) *That talented composers, choreographers and other artists be given quality training and their talents and creativity be recognized.*
- (b) *That having been trained, they should be given the freedom to exercise their talents and creativity in an environment conducive to creativity.*
- (c) *That the composers, choreographers and other artists should be given all the necessary facilities to realize their potentialities.*
- (d) *That a critical sense in use of traditional and new appropriate costumes be inculcated through normal training at suitable institutions of musicians and choreographers; and further, that new composers and social innovators be challenged, especially by our tradition of music and dance performance, to create not only aesthetically satisfying forms of music and worthwhile institutions for our new experience but also those that reflect in breadth and seriousness our national goals and aspirations.*

58. The recommendations suggested in this chapter presuppose, among other things, that there will be adequate funds for research and the preservation, dissemination and development of music and dance in the country.

The Commission, therefore, recommends that a special fund should be set aside specifically for research and promotion of music and dance development in the country.

59. The programme further envisages the decolonization of our minds about indigenous Kenyan culture and the participation of everybody, including leaders, scholars and other people in cultural programmes. This may involve a major switch in training orientation for our youths. Eventually, the programme would foster cultural pride and unity among all Kenyans. To effect the above, a sessional paper on music and dance development, enunciating government policy, educational imperatives, research policy, incentives to composers and performers, publicity, and the role of the party, should be released.

Society of Traditional Music and Dance

60. In many countries of the world the promotion and study of traditional music and dance is often undertaken by societies of individuals and organizations who have interest in the subject. Very often these national societies are affiliated to the International Council for Traditional Music of Unesco for guidance and sharing of ideas. In Kenya there is a Kenya National Folk Music and Dance Society which the Commission feels should be enhanced. This society would then work hand-in-hand with the National Music and Dance Research Committee recommended above. *The Commission, therefore, recommends:*

- (a) *That Kenya National Folk Music and Dance Society should be enhanced and that it should work hand-in-hand with the National Music and Dance Research Committee.*
- (b) *That Kenya National Folk Music and Dance Society should be affiliated to the International Council for Traditional Music of Unesco and that its members should be sponsored by the Government to attend the World Congresses of the Council.*

CHAPTER 3—MUSIC EDUCATION

Introduction

61. In this chapter the Commission outlines Government policy underlying music in education in the country, and the place of music at various levels in the educational system from pre-primary to university and other institutions. The Commission further addresses itself to the special problems of music in education such as the preparation of the training of teachers and lecturers, the availability of facilities, and the conditions of admission of students to the institutions. In doing so, the Commission was conscious of the significance of other issues related to music in education, such as inspection of schools and colleges, examinations, and the attitude of the general public towards the subject.

The Present Government Policy

62. Participation in music and dance through observation and performance is an important facet of emotional development of every child and was the norm for every child in the traditional African society. As traditional societies disintegrated and Western life-styles were adopted during the colonial and post-independent period, the process of acculturation was transferred to the school situation but, unfortunately, without making provision for music education. This, it could be said, has impaired the emotional development of the children. The Government recognizing this anomaly, has made an attempt to remedy the situation by introducing a policy on music education. The policy aims at achieving the following goals:

- (1) National Unity: By encouraging participation of scholars in performing mixed musics from all Kenyan ethnic groups regardless of language barriers.
- (2) National Development:
 - (i) By producing scholars who can practice and perform all components of music and dance, and can devise ways of recording folk music for posterity.
 - (ii) By fulfilling economic needs through undergoing a curriculum that will promote the acquisition of skills to make musical instruments for local and foreign markets; and by inspiring commercial music performers with the necessary training background.
 - (iii) By stimulating social needs—encouraging participation in music festivals thereby bringing people from all walks of life together to perform or see the activities on show.
- (3) Individual Development (self-fulfilment): By encouraging identification of talents and by promoting self-fulfilment of such talents among scholars through their teachers.
- (4) Social Equality: By applying educational policy on music equally in all parts of the Republic.

- (5) **Respect and Development of Cultural Heritage:** By encouraging and promoting organizations of cultural festivals in various parts of the country and exposing the Kenyan youth to the various items of our national cultures.

To implement this policy, the Ministry of Education has, in the past, subsequently introduced music at various levels of the educational system as outlined below.

Music in Education at Various Levels in the Educational System

63. *Pre-Primary Level.*—After several years of pre-primary education operating without a music syllabus, one was introduced in 1971. While it was only a bare outline, it nevertheless succeeded in emphasizing the great need of children to participate in music activity at this level—though without saying how this was to be done, or how and where teachers to undertake the programme were to be trained. In the findings of the Commission this programme was, however, not successful. Submissions from nursery school teachers indicated that they had not had any training. The music lessons which they held with children were, therefore, planned according to their own initiative, and subsequently tended to be idiosyncratic. Furthermore, since the teachers were more at home within Western nursery songs they found it easier to communicate these to our children.

64. *Primary and Secondary Level.*—From interviews conducted by the Commission it was evident that there was a half-hearted approach in the pre-independence era in designing and implementing music programmes for primary schools. Syllabi were designed with emphasis on singing, but as in the case of pre-primary level, there was no attempt to ensure implementation. The programme was therefore left in the hands of individual teachers who were not given any formal training and who were mainly selftaught.

65. Submissions received by the Commission further indicate that the situation has not improved significantly since independence, despite the fact that a more concerted effort has been made in formulating a syllabus. But even then, the syllabus remains vague, and so-called music lesson is merely a get-together for singing, usually as the responsibility of the so-called music teacher.

66. The Commission noted that, in spite of the presence of a Government policy, the operation of music in education had no clear goals. The impression given to most people was, therefore, that music and singing were synonymous and that its only goals were participation at the preliminary and final rounds of the Kenya Music Festival or the occasional participation in national day celebrations, if a school is lucky to be chosen to do so.

67. The Commission noted that the situation was slightly different for the secondary school level. Here there have always been specific syllabi: the Cambridge School Certificate and Higher Certificate now the Kenya Certificate of Education, and the Kenya Advanced Certificate of Education. The

Commission observed, however, that despite this provision, the situation has been exploited by only a few schools which have been lucky enough to have the resources and teachers who are competent to undertake the programmes. These have included former European schools, except for a few other schools such as the Alliance Girls' High School. The situation in all other secondary schools is not any different from that in primary schools.

68. In spite of the existence of a Government policy on music education, the Commission observed however that there were a number of problems which hampered its implementation. These were related to the curriculum, equipment and facilities, scarcity of music teachers and the attitudes of headmasters and parents towards the subject.

TABLE I
SCHOOLS PREPARING CANDIDATES FOR MUSIC EXAMINATIONS

KENYA CERTIFICATE OF EDUCATION		
1980	1981	1982
Alliance Boys' Alliance Girls' Limuru Girls' Kangubiri Girls Nairobi School	Alliance Boys' Alliance Girls' Limuru Girls' Tumutumu Girls' Thika School for the Blind	Alliance Boys' Alliance Girls' Limuru Girls' Loreto Limuru Kangubiri Girls'
Kenya High State House Road Girls' Moi Girls High	Nairobi School Kenya High State House Road Girls' Kaimosi Girls' Miwani Secondary	Thika School for the Blind Nairobi School Kenya High State House Road Girls' St. Mary's Nairobi Kaimosi Girls'
TOTAL NO. OF CANDIDATES		
43	81	78
KENYA ADVANCED CERTIFICATE OF EDUCATION		
1981	1982	
Alliance Girls'	Alliance Girls' Limuru Girls' Kenya High	
TOTAL NO. OF CANDIDATES		
1	13	

69. In the view of the Commission, the syllabi make no attempt whatsoever to achieve national goals of education (viz. national unit, development, etc.). They are not only sketchy, lacking in detail, but also emphasize theoretical and abstract topics which though important, concentrate so much on Western music that they are of little relevance to our situation. Dance education and performance have been totally ignored altogether yet in African practice music and dance are frequently inseparable.

70. Submissions from music teachers who are supposed to implement the requirements of the syllabus complain of not being sufficiently furnished with adequate information and guidance. Teachers therefore resort to the teaching of singing, usually at the expense of other aspects of music such as the playing musical instruments which is one of the ways of eliciting special musical skills and knowledge, as well as ensuring the inculcation of indigenous musical norms. Enthusiastic, well-meaning but lacking in the necessary know-how, the teachers confuse students because they feel they must teach something.

71. The Commission further observed, that music teaching in higher classes remain unsatisfactory. No attempt whatsoever has been made to introduce African music at A-levels. Even in the O-levels programme where some attempt has been made to do this, it has not been done systematically, so the teaching of African music remains haphazard. In the opinion of the Commission the curricular for primary and secondary schools might be planned so that in addition to achieving the listed national goals, by the time each student reaches the stage at which he takes O-levels, it should be such that the student can be sure of knowing some of the basic facts about his nation's music. For example, is it unreasonable to expect him to know all the types of Kenyan musical instruments, or the details of their geographical distributions, together with something of their historical origins? While at school every student should be made conscious of the special characteristics of indigenous instruments, and helped to acquire some appreciation of the actual musical parameters in which they give advantages over other instruments. He might be taught to distinguish those instruments which have developed from Islamic or West Asian prototypes, from those inherited from other parts of Africa. It would be useful to know something of the differences and similarities in sound construction and musical style of the instruments when they are used in their countries of origin as compared to what they are when used in Kenya. Through this, the student will learn to isolate and recognize all those qualities which are nationally characteristic. The Commission feels that on a broader front they should have some idea of the similarities and differences that relate Kenyan music to the other musics of Africa, and how African music as a whole relate to the music of the rest of the world, not just Europe.

72. In all, the Commission observes that, despite the existence of an A-level syllabus, the situation is such that the music teaching tends to diminish progressively, within the school structure, with the greatest activity in the primary, comparatively little at secondary, and even less at higher levels.

73. Music education, as underlined in the policy, is for all children. The Commission noted, however, that there is no special music education programme anywhere for the training of handicapped children, or their teachers.

74. According to the operation of the Ministries of Education the Kenya Institute of Education is charged with the function of developing curricula. The Commission acknowledges the fact that the K.I.E. has made efforts to provide music syllabi by inviting individuals to constitute panels to work on the syllabi. It has, however, failed to rectify the shortcomings of the syllabi referred to above. The Commission was critical of the composition of the panels. The criteria by which members of the panel were recruited was not clear.

75. In view of these observations *the Commission, therefore, recommends:*

- (a) *That the music curriculum at all levels while providing sound theoretical basis, should be relevant specifically to the national goals of education, and generally to our situation and culture.*
- (b) *That with the above ends in view, music syllabi should be spelt out in greater detail; O-and A-level music syllabi in particular, should be scrutinized and brought up to date with these in mind.*
- (c) *That a committee with members drawn from qualified and experienced music teachers who actually teach music programmes, should be set up within the Ministry of Education, Science and Technology to produce the appropriate syllabi which should then be made available to the K.I.E. for ratification and implementation.*
- (d) *That music syllabi should emphasize the theory and practice of traditional African music which is relevant to the child's environment. This, however, should be done with the full awareness that there is a great deal of cross-cultural interaction in the present age.*
- (e) *That teaching of music theory and performance should go hand-in-hand.*
- (f) *That though singing is an important part of music, it should not be stressed at the expense of other aspects of musical activities and training.*
- (g) *That it is the right of every child to experience music. Special music education systems should, therefore, be evolved for teaching music to handicapped children.*

76. *Equipment and Facilities.*—Books and other educational materials including musical instruments are the basic tools for music instruction. They must be available in the right qualities and quantities to the learners at the time they are required, and at a cost they can afford.

77. The Commission noted with concern that none of the institutions such as the Institute of Education, Jomo Kenyatta Foundation, the Kenya Literature Bureau, and the Kenya Schools Equipment Scheme which are normally responsible for handling books and other educational material had what are relevant to the teaching of music.

78. Submissions received by the Commission during its inquiry revealed that music books and educational materials were not available anywhere in the country for purchase by individuals who wished to do so. The availability of educational materials such as musical instruments, the Commission was informed, was seriously affected by Government import restrictions. It is obvious that no effective teaching of music can be undertaken without these materials.

79. The Commission noted that some few schools especially the former European schools had adequate and valuable musical instruments, but regretted, however, that in some cases there was apathy on the part of school administration to look after them. Where such equipment was faulty it was found that either the schools did not have the resources to repair them or there were no facilities in the country for doing so. The Commission was concerned particularly by the lack of relevant books, either for pupils or for the teachers.

80. *The Commission, therefore, recommends:*

- (a) *That equipment and facilities for music teaching should be managed by the Kenya Schools Equipment Scheme just the same as it is done for other subjects, and that once distributed schools' administration must see to it that they are properly looked after. Education officers must ensure that this is done. Where musical instruments are damaged and require some repair, the teacher in-charge should take appropriate action.*
- (b) *That music teachers of noteworthy talents should be commissioned immediately by the Ministry of Education, Science and Technology to write books for music teaching.*
- (c) *That the Government should relax import restrictions on educational materials related to the teaching of music, and if possible, reduce import duty on such materials so that they could be easily afforded by those aspiring to study music.*

81. **Teachers of Music.**—Probably the greatest drawback in the implementation of music in education was the serious shortage of properly trained teachers to undertake the teaching of music. Several attempts to deal with the situation have not solved the problem. For example, the programmes for producing music teachers for the training colleges and secondary school teachers from Kenyatta University College, as underlined below, do not seem to have had much success. Submissions from the teachers reveal that they all find themselves ill-prepared for the task of teaching after they graduate from K.U.C. and are faced by the actual tasks in the field. One way the schools have attempted to deal with the situation has been to compel choir-master to teach music although they have not had the relevant training to do so.

82. Another attempt, as far as secondary schools are concerned, has been through an arrangement with the United States government to recruit music teachers as part of the peace-corps programme. The Commission commends

this programme for its usefulness but observes that only a few schools benefited from it. It similarly observes that owing to lack of proper briefing and also as a result of the difference between Kenyan and American music education systems, these very enthusiastic well-trained young musicians were not always in a position to give their best.

83. The shortage of music teachers also results the lack of continuity and disruption of music teaching which arises, for example, where a contract such as that of a peace-corps comes to an end and no replacement is made.

84. The above observations have resulted in a vicious circle in which because there are not enough trained teachers, no properly trained students can be produced who can subsequently be trained as music teachers to increase the number of the teachers. To break the vicious circle, *the Commission, therefore, recommends:*

- (a) *That a series of crash programmes be mounted at existing teachers training colleges during vacations for primary school teachers with aptitude and interest in music to undergo a course at which they should be trained to effectively handle the primary school syllabus in its entirety.*
- (b) *That the teachers who are adequately trained and certified should be employed on a rotating basis to cover a given region, and that where a primary school teacher is competent enough to teach at the secondary level he should be promoted to enable him to do so.*
- (c) *That seeing that it is not possible to provide music teachers for all schools in the country as Government policies require, by far the most consequential step to be taken should be the designation of at least four secondary schools per province, which should be properly equipped and adequately staffed for the teaching of music. The number of such schools should be increased as funds and manpower become available until eventually, all schools are provided for. Students with special aptitude and interest should then be selected to attend such schools, so as to feed the universities with the right kind of material.*
- (d) *That given the very serious shortage of music teachers in the country, there should be minimum of unnecessary transfer of music teachers, and where this is absolutely necessary, a music teacher should always be replaced by another music teacher immediately.*
- (e) *That traditional musicians should be made use of in schools, either as subordinate staff or simply as tutors. In the latter instance they could be rotated so as to serve several schools.*
- (f) *That only accredited music teachers should teach music in the school.*
- (g) *That outstanding music teachers should be recognized for their work and be considered for promotion on merit. Where possible they should also be given opportunities for further music study.*
- (h) *That accredited music teachers should be evenly distributed throughout all districts in the country.*

85. *Attitudes.*—Another factor which is affecting music in education is the attitude of the public, including parents, music teachers, and heads of schools, towards the subject. The Commission received submissions from music teachers criticizing attitudes of headmasters. They complained that headmasters were unwilling to allow them to conduct music lessons, and that headmasters insisted that they teach other subjects, thus affecting their morale and making them lose their interest. While on the one hand the headmasters look forward to the choir when it performs at music festivals, on parents day, or when it entertains guests as the one activity which more than anything else puts the school on the limelight they on the other hand, appear to regard music as noise which distracts other students when they are doing “more meaningful” subjects. It is this ambivalent in headmasters’ attitudes which makes choirmasters, who see the choir as a way of getting public notice and even possible promotion, frustrated.

86. The Commission noted that the teaching of music requires a lot of dedication and involves the teacher in activities outside school hours. This calls for a lot of sacrifice on the part of the teacher for which no recognition, appreciation, or reward is given. This, needless to say, leads to further demoralization of the music teacher.

87. The attitudes of parents and the general public towards music as a school subject is also a negative one. Music to most people means the choir. It must also be remembered that parents expect their children to study for entry into the modern sector of the economy. Because of such attitudes, such skills as music are looked down upon as having no educational or economic value in a modern society. In addition to this, the public, for some reason, have an abhorrent feeling towards musicians in general. Where such attitude is held it makes parents dissuade their children from taking up the study of music even at its most elementary level, just in case the children are tempted to take it up too seriously. This attitude may have contributed towards students not being keen to take music at O- or A-levels even if there was a teacher to teach the course.

88. The attitude of the ministry concerned has not helped the subject either. Music is treated as a low priority area. This is true particularly in primary schools where it is given only one period a week, a period which more often than not, is used for teaching or revising other subjects. It is usually the last period on a Friday afternoon when the children are too tired to do anything else. The whole school is huddled together in one room at a time when the other teachers take off for the weekend, leaving only the music teacher to carry on.

89. In view of these problems *the Commission therefore recommends:*

- (a) *That music education must have a future which is recognized and respected by students and the public. Apart from providing students with a meaningful hobby, music should also be seen to be an area in which children can have gainful employment after leaving school.*

(b) *That music and other cultural subjects in schools must be examinable in the same way as any other subject. These should be included in the General Paper in the Kenya Certificate of Primary Education (C.P.E.).*

Teacher Training Colleges

90. Up to 1974, Teacher Training Colleges operated independently and, where a competent music tutor was available, there was an unspecified amount of music teaching. Dictated by the need for rapid expansion of music education, a quantitative approach towards the production of more teachers was adopted in 1974. It became mandatory for all the students at all teachers training colleges to take music and sit for a final national examination in it.

91. At the present moment, there are 17 (Siriba and Kagumo teachers have been designated to train students in Diploma courses in the Humanities) such training colleges which produce an average of 6,000 teachers per year after they have undergone the training for two years. This implies that every year 6,000 teachers who can handle music lessons are produced. It should, therefore, logically be the case that every child in the Republic has a chance to be taught music by a trained teacher. But, as everyone knows, this is not the case.

TABLE II
STUDENT POPULATION IN TEACHERS TRAINING COLLEGES

NAME	STUDENT POPULATION		
	YEAR		
	1981	1982	1983
1. Asumbi	650	837	848
2. Egoji	670	682	707
3. Eregi	815	905	903
4. Highridge	337	229	483
5. Kaimosi	750	814	809
6. Kagumo	855	330	—
7. Kamwenja	760	731	828
8. Kigari	850	600	640
9. Kericho	900	860	907
10. Kilimambogo	680	636	721
11. Kisii	465	430	490
12. Machakos	850	909	905
13. Meru	225	270	269
14. Mosoriot	1,100	1,155	1,103
15. Shanzu	709	747	791
16. Siriba	1,260	270	—
17. Thogoto	580	604	614
18. Migori	—	—	232
19. Kamagambo	330	—	—
TOTAL	12,526	10,479	11,250

92. The Commission received submissions from the public that this programme has not been successful for a number of reasons. At present music is not taught as a regular subject in schools. Thus the student who goes to teacher training college will not have had any previous knowledge in music. He, therefore, starts learning music from scratch during his training, an exercise which in itself, undermines the objectives of teacher training where a teacher is supposed to learn how to teach a subject after mastering the content of that subject.

93. Some submissions attributed the failure of the programme to workload. According to regulations, a student is required to do a total of 14 subjects which does not leave him much time to concentrate on any of them, leave alone music which requires a lot of time.

94. It has been stated above that the study of music at the training colleges is mandatory for all students. The study of music like that of other creative arts, require aptitude, talent and interest which cannot be guaranteed to be possessed by all students. Since students are forced to take music, those who lack these attributes end up hating the subject. It is, therefore, not surprising that after time and money has been spent on them, some of them cannot even sing in tune by the end of their course.

95. A close examination of the syllabus by the Commission also revealed that it was conceived without any reference to the existing primary school music syllabus which the student-teachers are supposed to handle after they finish their course. Besides, it was too much oriented towards theoretical aspects of Western music which was, nonetheless, covered only to a very elementary level. In this respect, it ignored the practical aspects of music education which is a very important component of such education. It also ignored the cultural background of the students by omitting the study of African music altogether.

96. The success of learning a practical subject like music, to a very large extent, depends on the availability of proper equipment and teaching aids. The Commission visited a representative sample of these colleges and was surprised at the inadequacy of the supply of such equipment and facilities. This, in the opinion of the Commission, was one of the reason which hampered the success of the programme.

97. The attitude towards music examinations at the colleges also contributed to the failure of the programme. Submissions from music tutors of the colleges underlined the fact that the primary objectives of the students is passing the final teacher training examination. Since the examination itself is dominated by elementary items which test abilities related only to the cognitive of knowledge aspects of music, which encourages memorization of facts, it is not surprising that nearly all of them pass, some with distinction, thus producing music teachers some of whom do not know any music at all.

98. The above observations give a clear indication as to why these student-teachers failed to teach music in primary schools effectively after finishing their course. To expect a teacher, trained in stereotyped memory learning to only an elementary level, to work in a school environment which places a premium on a practical music programme, is to ask the impossible.

99. In the opinion of the Commission, these institutions, with some modification, are well-placed to play an important role in producing trained teachers who can also handle music. Consequently, *the Commission, therefore, recommends:*

- (a) *That only talented students in music should be selected to take music at this level.*
- (b) *That students taking music should combine it with only one other subject in creative arts.*
- (c) *That the music syllabus be reviewed in order to make it relevant to the primary school syllabus. This will enable the student-teachers to handle music lessons in primary schools more effectively when they finish their course.*

Colleges of Humanities

100. In 1982 a Diploma in Education (Humanities) course aimed at preparing secondary school teachers who are capable of teaching two Humanities subjects to Form IV level was started at Siriba and Kagumo Colleges of Humanities. In response to obvious demand by the country, the students for this course are to be stretched to enable them to teach much of the A-level courses in their respective courses. The Diploma in Education in music at K.U.C. was, therefore, discontinued and transferred to the two colleges.

101. To be admitted to the course, a candidate is required to hold a minimum requirement of:

- (a) A Kenya Advanced Certificate of Education or equivalent, with one Principal Level pass and one Subsidiary Level pass, in the following subjects: English, Geography, History, Kiswahili, Religious Education, Home Economics, French, Music, Fine Art, and Mathematics.
- (b) A Kenya Certificate of Education or equivalent, with four credit passes, two of which must be in the subjects being studied in the diploma course.

102. The Commission was particularly impressed by these entry requirements which were consistent for all students in all subjects. This was so because, at K.U.C. music had been treated as a special subject and concessions were given to students who, intellectually, did not measure up to their counterparts studying other subjects.

103. On inspecting the colleges, the Commission realized, however, that the whole course was ill-prepared. There were a number of issues which needed to have been looked into urgently at the time if the course was to succeed. It noted that all the necessary facilities relevant to the implemen-

tation of the programme had not been provided. Similarly, the availability of qualified trained staff was not taken into consideration. Without these facilities and manpower, there is no way by which the programme can succeed.

104. Owing to the neglect of music education over the years, the issue of the shortage of manpower has become one of national significance. It is, therefore, necessary in the immediate future to look elsewhere for proper trained manpower to undertake the task of training students in these colleges until Kenya gets its properly trained music teachers.

105. In order that this programme succeeds, *the Commission recommends:*

- (a) *That the original entry requirements be strictly adhered to, without concession whatsoever, and that the selection of students should include a practical selection examination to ensure that all those chosen are musical material.*
- (b) *That the Ministry of Education, Science and Technology immediately see to it that the departments of music at the colleges of diploma, are properly equipped with all the necessary facilities for the teaching of music.*
- (c) *That qualified music teachers be recruited from other countries until such time that Kenya can produce its own staff.*

106. On recommending the establishment of a College of Music in Chapter Seven of this report, the Commission has emphasized the need to integrate the study of music with other creative and performing arts. The Commission observes with satisfaction the inclusion of the Study of Fine Art in the Colleges of Humanities but regrets that this has not been integrated in any way with the study of music. Besides, the Commission observes, that the Study of Fine Art has been included only at Kagumo College and not at Siriba whereas the study of music is available at both institutions and that such study of music would benefit a great deal by close liaison with the study of Fine Art.

107. *In view of the above observation the Commission recommends:*

- (a) *That the study of Fine Art should be included in all the Colleges of Humanities where music is studied.*
- (b) *That the study of music should be closely integrated with the study of Fine Art in the Colleges of Humanities.*

University Level—Kenyatta University College

108. After music had been accepted as a school subject up to A-level it was only natural that its study should be continued to the university. Since the greatest single demand was for music teachers, it was necessary

to have the training of teachers at the university as the first priority. Because there was already a Department of Music at Kenyatta College it was the logical place at which that training was to be effected.

109. Kenyatta University College has been offering a number of courses in music since 1970. In the initial stages it offered an S1 course which was later replaced by a Diploma in Education course. The diploma course has now been discontinued and transferred to the colleges of Humanities. In 1977 a Bachelor of Education degree course was introduced.

110. *Curriculum.*—Before making an assessment of the programmes undertaken at K.U.C. the Commission found it necessary to evaluate the functions expected of the graduate of K.U.C. when he goes into the field.

111. The Commission received submissions, that according to the situation in which the music graduate was going to work the following were the major practical music activities expected of him :

- (i) To train and conduct the school choir for social activities and for the Kenya Music Festival;
- (ii) To compose, arrange, or adopt songs in European, African and hybrid musical styles for performance by the school choir;
- (iii) To train individual students to perform on various African and European musical instruments;
- (iv) To train individual students to sing solo;
- (v) To teach students traditional African songs from various ethnic groups;
- (vi) To play the piano or organ accompaniments to singing during assembly;
- (vii) To undertake a certain amount of research, however elementary, in traditional African music;
- (viii) To adjudicate at music festivals.

112. In academic activities, he would be expected to prepare students for O-levels (in case of diploma students), and A-levels (in the case of B.Ed. students).

113. With the shortage of trained music teachers in the country, a graduate of K.U.C. having had the enviable privilege of formal training in music will also be looked upon as the community leader in music wherever he was posted, and will therefore be expected to be the chief consultant in all matters related to music in the area. He will be expected to organize, run, and advise on music courses as well as enter students for examinations. The Commission received submission from the graduates underlining the fact that the programme which they underwent did not prepare them in any way for these tasks. In their view the programme was totally irrelevant to their situation. In some cases appropriate topics listed in the syllabus were never even covered.

114. A close look at the curriculum reveals a number of anomalies. The programme does not provide course content for each subject listed. The Commission observed that in some respects, the diploma course fell far short of O-level syllabus in the same way that the requirements of the final degree examinations fell short of the A-level syllabus. Too much stress has been placed on Western music at the expense of African music despite the fact that some aspects of this Western music is archaic, irrelevant to the experience of the student, and of no functional value. The syllabus seriously overlooks contemporary trends in music as well as acquaintance with the music of other world cultures. The Commission noted that it may be the inadequacies and the shortcomings of the programme which have led some members of staff to persuade and train their students simultaneously for foreign qualifications of external institutions of which they are the agents.

115. *Equipment and Facilities.*—It is essential that university education should be provided with adequate facilities. This should ensure that maximum potential of students is fully harnessed towards achieving and fulfilling the goals and objectives of university education.

116. In the Department of Music, the physical facilities are crumpled together in two buildings one of which is adjacent to the students' centre where drinking, noise, and television excitement from other students, cause a lot of interference.

117. The department has nine pianos for practice which are too few for the number of students to be catered for. This has led the students to scramble for the pianos as there is no roster or organized programmes for practice times. The Commission noted that a number of these pianos were not even properly tuned or maintained.

118. In addition to the pianos, the department has other Western musical instruments as well as traditional African musical instruments. There is, however, no proper provision made for the teaching of these musical instruments.

119. A library in any music department is also an essential and central facility. There is no department of music of high standing which does not have a thorough and adequate library system to back its training programme. In addition to books and scores, such a library must have records, tapes and listening facilities. The Commission was dismayed to find that the department did not have such facilities for use by students. It was also noted that periodicals and other serial publications were lacking especially those concerned with music education. These are essential ingredients as they contain information on the latest developments in music teaching for the attention of staff and students.

120. In an attempt to evaluate the supply of library facilities available in the department, the Commission sought opinion of a sample of staff and students in listing their various facilities which they thought were inadequate and therefore required improvement. The sample of students listed the books

relevant to their courses, journals, reference materials, periodicals, and audiovisual facilities. It is to be noted however, that the students had no frame of reference with which to compare their own evaluation of the necessary facilities. Among the staff, a general consensus was that the department was so ill-equipped in general, that it was an anomaly to regard it as a department of music: it fell far short of the minimum requirements for such a department.

121. *Students and Admission.*—Recognized universities all over the world, have properly spelt out criteria for deciding who should be admitted for a University Study Programme. In the case of K.U.C., the minimum general requirements for undergraduate admission are as follows:

- (a) A School Certificate or General Certificate of Education, with passes in five approved subjects, obtained prior to the sitting of the Higher School Certificate or Advanced level of the General Certificate of Education.
- (b) One of the following combinations of passes in the Higher School Certificate examination or advanced level of the General Certificate of Education.
 - (i) Two Principal or Advanced level passes not at the same sitting.
 - (ii) Two Principal or Advanced level passes not at the same sitting provided they are both of Grade "C" or higher.

122. In addition to satisfying the university requirements, candidates for the B.Ed. music course should have a pass at A-level (Music) East African Advanced Certificate of Education, or any other equivalent certificate. In exceptional cases candidates with a credit pass at O-level (Music), East African Certificate of Education or an equivalent certificate may be considered.

123. The Diploma in Education course had the following minimum entry requirements:

- (a) A candidate shall hold a School Certificate or East African Certificate of Education, containing at least five passes which must include English language (from approved list) taken prior to the sitting of East African Advanced Certificate of Education or its equivalent.
or
- (b) Two Principal level passes (or equivalent).
or
- (c) One Principal level pass and two subsidiary level passes taken at the same sitting (General Paper being counted as subsidiary subject).
or
- (d) One Principal level pass of Grade "D" or better, plus two subsidiary passes taken in two sittings, or two Principal level passes taken in separate sittings, provided that at least one of them is of Grade "D" or better.

124. In addition to candidates who satisfied the entrance requirements other candidates could be admitted to music course as follows:

- (a) Qualified teachers with at least two years teaching experience who have demonstrated exceptional talent in composition, or performance of music.
- (b) Candidates who have passed higher levels of Theory or Practical Examinations of Music administered by recognized examinations bodies such as the Association Board of the Royal School of Music or Trinity College of Music.

125. If these regulations were strictly adhered to, there would be hardly any candidate qualified to undertake the courses of K.U.C. This is in view of the fact that the teaching of music has been neglected in schools. Music students, therefore, have had to be admitted through concessionary measures.

126. The Commission noted, however, that these concessionary measures were not spelt out and, as such, there were no specific minimum entry requirements as would be the case with music training programmes elsewhere.

127. A submission from the Department of Music conceded that "most of the students come with nothing but interest" which implies that the admission criteria and requirements for music students are abstract and do not specify clear academic standards. This tends to encourage a subjective selection of students whose success in being admitted depends a great deal on luck and favouritism.

128. The Commission noted the anomaly that the entry requirements for the diploma course in music at the colleges of Humanities were more specific and therefore could be considered as being higher than those for the degree course at K.U.C.

129. The Commission also observed with dismay that in a practical subject like music, no attempt, whatsoever, was made to give the students a practical aptitude test in music before they were admitted, and that in some cases tone deaf students had been admitted.

130. From these observations, it is clear that some music students are not acceptable university material and hardly university music material. Some of them are of very low academic quality. Besides, it must be emphasized that the study of music, like other subjects such as physics and mathematics cannot be started at the university because their mastery require a cumulative acquisition of knowledge and skills, a factor which is over-looked in the running of the Department of Music.

131. *Staff and Teaching.*—When Kenyatta College was upgraded to university status, existing staff members were taken along regardless of whether they were academically suitable for university teaching and research according to practice in similar institutions the world over or not. Also, because of shortage of numbers it was necessary to give promotions and assignments of responsibility regardless of whether individuals showed ex-

ceptional teaching ability and academic success, as manifested through research and publications of books or articles in journals based on original research or not. This shortage of staff has made it difficult for proper drafting and evaluation of programmes which has led to individuals having to carry on and on irrespective of how well they were performing a given responsibility. The quality in terms of academic qualifications or ability and educational experience of the staff of a university department to a large extent determine the success of the discipline and the department and such success is in turn measured by the quality and quantity of personnel produced by the department.

132. In spite of this serious shortage of trained personnel to take up teaching posts in the department, it seemed that not much effort was made by the department to recruit from outside the country as was always done by other departments of the university. Instead, the department attempted to rely on short-term solutions such as part-time members of staff who are not able to give their undivided attention to the department.

133. The Commission also noted that in spite of the existence of a staff development programme at the college, there was very little attempt made by the department to recruit, streamline, or encourage suitable young Kenyans to benefit from this programme in preparation for taking over responsibilities in the department in the future, when others retire or leave.

134. The criteria for the recruitment of staff of the department came under criticism from certain members of the academic staff of the university. It was pointed out that unlike other departments whose requirements for recruitment were regular and specific, here the requirements for staff recruitment have sometimes been as woolly and undefined as the criteria by which the students are admitted. Some submissions even claimed that some members of staff listed qualifications which they did not possess.

135. Members of staff in the department are often called upon to serve as consultants in their areas of expertise or to present papers at seminars and conferences. Though they may be approached as individuals, part of the credit for their service goes to the university in general and the department in particular. The department of music, could particularly benefit from materials from such operations. The Commission, however, noted that where this has happened the material has not always been deposited with the department or the university college.

136. The Commission noted that the department was seriously understaffed. At the time of its inquiry, there were 4 full-time members of staff for 44 students giving a staff-student ratio of 1:11. This ratio, it must be emphasized, is very high for a practical subject like music which require a great deal of individual coaching. A ratio of 1:5 would have been more favourable. As a result of this shortage, members of staff have to work longer hours than their counterparts in other departments.

137. The Commission observed that students were admitted at various levels, some advanced and some beginners. It was difficult for lecturers to satisfy all. In the past some members of staff have attempted to solve the problem by splitting up the classes, but this has resulted in increased teaching load for themselves. The consequence now is that either the advanced students are made to mark time, or the elementary students made to get lost in the process.

138. The provision of course outline for students by members of staff is an important aspect of university teaching. Submissions from students underlined the fact that this was not done.

139. As stated above, the department of music of K.U.C. is the only such department in the Republic where all kinds of teachers can be trained. It must, therefore, provide for the training of all students including those who are handicapped. The Commission welcomed the fact that it admitted blind students but, however, regretted that there were no members of staff who were specially trained to handle these handicapped students, and that there were no special facilities for training them either.

140. Music is a practical subject and the department will, therefore, be expected to put on musical performances of various kinds as a component of the training of students. These concerts and other musical performances organized by the department could enrich the social life of the whole university community. The Commission observed that this was not the case and a very good opportunity was therefore wasted.

141. *Impact of Kenyatta University Graduates on the Teaching of Music.*—The evaluation of the K.U.C. programme can only be made from the impact that the students have made on the field of education as an answer to the reasons for which the department was started. Submissions from the heads of schools where these teachers were posted, and from members of public, make serious allegations about the inadequacies of the students. Some of them, it is alleged, are very weak academically. Others are unable to adapt their teaching to the level of some classes in the secondary schools, as a result of which some heads of schools categorically reject them.

142. The most embarrassing thing that K.U.C. graduates have to face is being beaten at music festivals by primary schools teachers who have never had any formal music training. A further embarrassment occurs when K.U.C. trained teachers are posted to schools where some pupils have had an opportunity to learn music from childhood and, therefore, know more music than they do.

143. The graduates, on the other hand, feel that the course which they underwent lacked direction and was irrelevant to their work. The department also lacked cohesion; there was indifference on the part of some members of staff, who, instead of pooling their resources, often pulled in different directions, so seeming to resent one another. All these have added to the students' suffering, they said.

144. The graduates further observed that the design of the course, in which they were compelled to do one other teaching subject and professional studies (Education), did not give them ample time to muster the content of music.

145. Because of their inadequacies, and lack of confidence many music graduates, the Commission noted, either abandon music and take refuge in teaching their second subject; abandon the profession of teaching altogether, or prefer to be posted to teacher training colleges where the programmes they have to undertake are of a very rudimentary nature, thus frustrating the whole idea of training teachers for secondary schools. In their minds it would have been far better to muster the subject before mustering the art of teaching it, because they cannot teach what they do not know. Some confessed that the only thing they learned at K.U.C. was what music was about rather than music itself.

146. From ethics of education, the fact that some of K.U.C. music students who are not properly trained are then posted to go and train teachers is disastrous, since their being badly taught would be magnified many times by their students who would in turn give inadequate teaching to their pupils in schools, thus creating a vicious circle. It is only where there has been good training of teachers that one can expect intensive and effective programmes to be mounted in schools, from which talented pupils can be identified. These talented pupils having been taught properly can then proceed to get education at the university. In this way, the vicious circle can be broken.

147. Perhaps the most important point to emerge from a scrutiny of the K.U.C. programme is the lack of clearly defined objectives and standards. Here it is obvious that though the role of the college is clear, the training in music seems to lack direction. There are misconceptions regarding the functions of the course. Students themselves often feel that they have nothing to aim for academically, except a certificate and improved remuneration prospects, on completing the programme.

148. From the interviews conducted by the Commission, it became clear that there are some misgivings by the public about the role of K.U.C. In particular, there was criticism concerning the type of music graduate produced by K.U.C. that is, whether education at K.U.C. has produced a music graduate with motivation skills and knowledge that are appropriate to the general development of music in the country. From the foregoing discussion, it is evident that this is not the case.

149. The Commission therefore questions the validity of music qualifications offered by K.U.C. whether weighed against other qualifications of K.U.C. and the University of Nairobi, or music qualifications elsewhere in the world.

150. From these observations the Commission has been led to conclude that the music programme at the K.U.C. has failed to take-off. In view of this, the Commission believes that it is necessary to look into the whole basis of music study at the university as a prelude to making its recommendations.

151. The Presidential Working Party on the Second University received criticisms directed towards the University of Nairobi, to the effect that the university has not fulfilled its objectives and functions satisfactorily. Some of the critics pointed out that the objectives stated for the University of Nairobi were adopted from the University of London without modification, and so do not relate to the cultural and other requirements of Kenya's rural areas. It is the opinion of the Commission that the university has not contributed to the cultural requirements of the urban area either, and that it must be in this light that the Presidential Working Party on the Second University states:

The importance of university institutions in the regeneration of human values and the development and spread of cultural values has been recognized in other parts of the world. It is lamentably true however that the important role of national culture has not been given sufficient prominence in educational systems, including universities, in Africa. In Kenya the national educational policy is that education must respect, foster and develop Kenya's rich and varied cultures. It is realized that during the many years of colonial rule, society was influenced by Western values and ways of life to an extent that Kenyans tended to discard their African traditional values and modes of life. It is important that the social values, beliefs and traditions which survived the colonial mass media bombardment and the test of time, should therefore be provided with the means that will enable it to offer richer and more varied cultural experiences to the students than has been hitherto possible in the educational system.

152. In presenting the objectives of the second university, the working party further recommends the following as some of the objectives of the second university:

- (i) To provide university level of education for national service and development which reflects the national cultural heritage.
- (ii) To preserve knowledge and stimulate the intellectual life and cultural development of the country.

153. Furthermore, the Presidential Working Party of the second university attaches a great deal of importance to a culturally rich social and intellectual life of the entire university community. Accordingly, the structure of the university should be aimed at facilitating the fulfilment of such a life.

154. In the opinion of the Commission, the recommendation of the Presidential Working Party of the Second University, must be universal. The same recommendation should not only be directed to the second university for which it was proposed, but also to the University of Nairobi and to any other university that will develop in Kenya in the future.

155. Submissions reiterated that the Department of Music should be established at the University of Nairobi, with immediate effect, and at the Second University when it eventually starts functioning. Indeed the Commission would go so far as to add to the recommendation of the Committee on

Visitation and Inspection of the University, which did not make any observations on music and the related fields of study, that instead of splitting the University of Nairobi into seven constituent colleges, the colleges should be eight, the eighth one being a College of Performing and Creative Arts which should house the Department of Music and Dance. The college should, besides music, house departments of Fine Art, Design and Drama. Such departments of music, in collaboration with the departments of performing and creative arts will implement the stated objectives of the university.

156. In addition, the Presidential Working Party of the Second University recommends the establishment of a university cultural centre. The purpose of such a centre, it goes on to say, "will be to facilitate cultural activities in addition to others provided in the halls of residence or elsewhere in the university. Properly designed, located and equipped, such a centre would, through its cultural activities, go a long way towards promoting the kind of university envisaged." It is the opinion of the Commission that the departments of music in association with the departments of other performing and creative arts, would be the nucleus for such a centre.

157. Such departments, catering for students who meet the minimum university entrance requirements and departmental requirements, would then be offered a proper academic training in music leading to a Bachelor of Music degree in order to provide the country with the highly qualified manpower in music it so badly needs. After having trained fully, thus, in the discipline of music, the graduates can be deployed in all sections of the society where their services will be required. Some will even be able to set up their own business in their profession. It is at this stage that those who wish to be teachers in music can then proceed to K.U.C. for postgraduate courses in education.

158. The Commission further stresses that these departments of music should also offer music courses in combination with other courses, leading to a B.A. degree or offer optional courses to other university students, and even to staff and all those who wish to take music for any other reasons, in order to broaden their minds in a subject that, more than most others, forms part and parcel of everyone's daily life. In this way the erroneous belief that those who study music can only be teachers, would be dispelled. In addition to the academic functions of the department, it would also play an important role in continuing education for members of the general public, as well as in conducting research.

159. The Commission fully agrees with the above observations concerning music education at the university level, and *therefore recommends:*

- (a) *That Departments of Music and Dance offering a Bachelor of Music degree and higher degrees be established at the University of Nairobi, the second university, and any other future universities. It should be set up within the framework of a college of Performing Creative Arts at the University of Nairobi and within the framework of the Faculty of Social, Cultural, and Development Studies, at the Second University.*

- (b) *That the present B.Ed. in Music be discontinued at K.U.C., and that instead, a postgraduate Diploma in Music Education be established at K.U.C. for those who have first degrees in music and wish to be music teachers.*
- (c) *That uniform requirements for admission of students to pursue music courses be spelt out in detail and be equivalent to those in other courses, and that they should strictly be adhered to. In consistency with practice in other practical subjects like Fine Art, music students must undergo a special selection examination to ensure that they are music material.*
- (d) *That the universities should ensure that adequate facilities for the teaching of music are made available.*
- (e) *That an adequate number of qualified staff be recruited to teach the music courses, and that where necessary expatriate staff be recruited since there is an acute shortage of local staff.*
- (f) *That panels or boards constituted to appoint music staff for university or any other institution or organization should be composed of at least a music specialist whose knowledge is equivalent to or is over and above the level of the post for which the appointment is to be effected.*
- (g) *That where members of staff of the music department have conducted research or written conference papers these should be deposited in the department or with the university library.*
- (h) *That cultural studies should be made compulsory to all students in the first year at the university.*
- (i) *That the departments of music should be service departments offering music courses which other members of the university could attend.*
- (j) *That the Departments of Music should take lead in organizing music performance for entertainment of the university community.*
- (k) *That students who are trained to teach in secondary schools should not be posted to teachers' training colleges.*

Music at other Institutions

160. Very many post O level training institutions have sprung up in Kenya since independence. These include polytechnics, Harambee institutes of technology, agricultural and veterinary training colleges and institutions, Co-operative College, Forestry Training School, Water Development Training School, Medical Training School, Kenya Institute of Mass Communication, Utalii College, institutes under the Ministry of Transport and Communication and the Ministry of Works, such as Bandari Training College, Railway Training School, the Central Training School at Mbagathi, institutes under the Directorate of Personnel Management such as Kenya Institute of Administration, Kenya Government Secretarial College, Police Training College at Kiganjo, the National Youth Training Centres, the Armed Forces Training Institutions, and many more.

161. The recommendation of the Presidential Working Party on the Second University with respect to the enhancement of cultural life at university, as referred to above, should not be confined to only the 2nd university but should be extended to all post O level training institutions.

162. Music and dance serve as effective media of relaxation to soothe the mind and uplift the spirit, and is therefore, a subject whose enjoyment should be encouraged among young intelligent people through lessons in music appreciation and performance, without limiting them to only students of the university.

163. In view of the above observation. *The Commission, therefore, recommends that:*

- (a) *Cultural studies which should include the study of music appreciation and active performance should be compulsory at all post-secondary training institutions.*
- (b) *All post-secondary institutions should organize regular performances of music and dance in which the local communities around the institutions should be involved.*

Inspection

164. According to educational conversions in Kenya subject inspectors perform the main function of maintaining and improving educational standards and should undertake the following responsibilities:

- (i) Supervise closely the development and implementation of the schools curricula.
- (ii) Guide and assess the work of all schools.
- (iii) Intensify in-service training for all teachers including tutors in teacher-training colleges;
- (iv) Advise and guide heads of educational institutions and teachers on their professional work and responsibilities.

165. The role of inspector in a school system is especially important in the periods of development. They have a special duty to scrutinize the educational system to make sure that the aims and objectives of education are consistent with the national goals. They should be advisers and consultants to teachers, and should help in the interpretation of the curricula. At the same time they should be able to detect any problems pertaining to their subjects and prescribe solutions. They must help the teachers to organize the educational system in such a way as to reinforce willingness to look at the objectives of education in the various subjects critically.

166. Submissions from members of the public emphasized that there is no evidence that these functions of inspection in the case of music have been effected in the Ministry of Education. In addition, submissions from teachers indicated that to the best of their knowledge, no supervision of the subject had been undertaken to any appreciable extent. The Commission believes that inspection and supervision are very important parts of the educational

system, and that the teachers must be constantly inspected and supervised. It is only after a well established procedure of inspection has been established, that the system of supervision can be relaxed.

167. In view of the above observation, the Commission therefore, addresses itself to the ideals of good inspection. It asserts that the education of an inspector must be well above that of the teacher. He must also be informed about methodology, teaching techniques, and must be competent in classroom practice.

168. In the case of music, there having been no programme of music education before independence, it was not possible to have a Kenyan with the necessary qualifications to undertake the post of inspector of music. Therefore, during the period immediately preceding independence, it was necessary to employ expatriates to undertake the job. In 1968 it became necessary to Kenyanize the post by appointing an individual who though highly qualified in other fields did not have the necessary qualification and the technical know-how for the supervision of music in its entirety. This was contrary to the general regulations of the Ministry whereby inspectors are usually appointed from amongst experienced persons holding at least a recognized honours degree in the subject of his speciality which he is going to inspect.

169. Submissions received by the Commission stressed that this factor has, more than any other seriously jeopardized the course of music education in the country.

170. The Commission also observed that unlike in other subjects where there are inspectors at provincial and district levels, because of shortage of manpower, music has had to contend with only one inspector until more recently, when a second inspector was appointed.

171. In addition to inspection of music within the Ministry of Education, music is also inspected in schools within the Nairobi City Council and at the municipalities of Nakuru and Mombasa. The Commission noted with satisfaction the diligent work undertaken by the music inspectors in these areas and hopes that the idea will be extended to other municipalities.

172. The discussion of music inspection and evaluation has been restricted to schools only. It is important, however, that such inspection and evaluation should be extended to private as well as training colleges and other institutions which teach music.

173. In order that the function of music inspection within the Ministry of Education is done satisfactorily, *the Commission recommends:*

- (a) *That the post of music inspector of schools should be taken over by a body of music experts until the system of inspection is streamlined, when properly qualified music educators with field experience can be appointed to fill the posts.*

- (b) *That all municipalities should appoint music inspectors to undertake inspection of the subject in schools within the municipalities.*
- (c) *That eventually, music inspectors should be appointed to undertake inspection of music in schools, colleges and private institutions not only at national levels but also at provincial and district levels.*

Music Examinations

174. Local and external music examinations in the country are administered by the Kenya Examination Council. These include O and A-level examinations, practical and theoretical examinations of the Associated Board of the Royal Schools of Music and Trinity College of Music, London. To effect proper administration in this examination, it is necessary for the Kenya Examination Council to employ an officer who has qualifications in music and is conversant with regulations pertaining to these examinations. The Commission observed that this was not the case. Submissions from the music teachers underlined that because there was no such officer, there was a general confusion over the whole administration of music examinations. They mentioned for example, that:

- (i) Information about examinations did not get to the schools in time;
- (ii) Scores and records of set works were not always available; and there was confusion as to who would make them available;
- (iii) Aural tests administered through recorded tapes, were often inaccurately played.

175. According to the Examinations Council persons selected as setters, moderators, and examiners of local examinations "must be highly qualified in the subject, with wide experience of the work expected to be covered by candidates at the particular level being examined". The Commission observed that this regulation is not followed in music. It noted with concern that the setting, moderating, administering, examining O and A-level examinations in music, were monopolized by one and the same person for many years, and only sometimes assisted by individuals some of whose knowledge about music to those levels questionable. This has created a situation where independent cross-checking from specialized positions may be lost as is the exercise of complete objectivity. There is the other danger that if errors occur, they become harder to detect, and even if errors do not occur, objective assessment may be difficult to achieve.

176. Graded examinations in music are important ways of ensuring progress in the different aspects of music education. At the present time, all such examinations are administered by foreign bodies such as the Associated Board of the Royal Schools of Music and the Trinity College of Music, both of which are based in London. One of the essential aspects of being a sovereign state is to conduct ones own examinations. It is owing to this fact that the Kenya Examinations Council was established. A time has now come when these music examinations should also be administered locally by a local examining body.

177. In view of the above observations, *the Commission, therefore, recommends:*

- (a) *That it is of paramount importance that only qualified music educators be appointed by the Examination Council to administer all matters pertaining to the examinations in music.*
- (b) *That the Kenya Examinations Council should recruit a fully qualified musician to administer music examinations within the council.*
- (c) *That the Examinations Council should involve all qualified Kenyan musicians in the conducting of local examinations in music.*
- (d) *That a local examinations body should be established to administer the graded music examinations. This should be done within the set up of the National College of Music recommended in Chapter 8.*

Association of Music Teachers

178. In most countries in the world music teachers form an association with the objects of safeguarding and looking after their common interest, which is the teaching of music. In addition, such an association functions as a forum of exchange and sharing of ideas. Normally such an association would be complemented by a periodical so that information is disseminated amongst members. It is opinion of the Commission that the formation of such an association would do a lot of good to music education in Kenya.

179. *The Commission, therefore, recommends:*

- (a) *That music teachers in the country should form an association with the purpose of exchanging and sharing ideas common to their profession.*
- (b) *That the Association of Music Teachers should be complemented with a newsletter in which ideas and information can be dissipated to members.*

CHAPTER 4—MUSIC AND DANCE PERFORMANCE

Introduction

180. In this chapter there is an examination of the present state of music and dance performance in the country. In the light of submissions received by the Commission, detailed consideration is given to the ways and means by which performances of music and dance can be enhanced in the Republic for the benefit of all Kenyans, irrespective of who they are and where they live.

181. There are diverse occasions for music and dance performance in the contemporary Kenyan scene. There are: traditional venues, state and national occasions, which include secular occasions such as football matches, and others where music feature in a secondary capacity; recreational venues; and music staged at cultural and other festivals.

Traditional Venues of Music Making

182. As stated in paragraphs 364 to 375 of the report, the musics and dances of Kenya were in the past very functional and closely integrated with the social organization, religious behaviour, economic activities, and with political organization. They performed the function of accompanying many activities though there was music and dance performed specifically for entertainment as a recreational activity or whenever required, within the framework of the activities of some occasion.

183. The Commission has observed, that the situations in which types of traditional music performances took place within integrated village life which was previously found everywhere, no longer exist. Forces of change and acculturation have seriously encroached into the traditional setting by interfering with traditional institutions so that they occur only in pockets of remote, isolated rural areas. The forms of traditional music performed are consequently considerably reduced; only a few special ones connected with rituals and occasionally festivals remain. Interviews and submissions indicate that this precarious survival is owed mainly to the efforts of small communities, individual practitioners and their dedicated fans, or to ritual specialists who regard themselves as depositories of traditional wisdom and practice. Even this limited existence can be seen only in some Kenyan communities and not all. Besides, the Commission was informed that the little that was left is occasionally interfered with by Government officials through banning and other restrictions. Whereas such interference becomes necessary in cases of outbreaks of epidemic diseases such as cholera, the Commission observed that it is particularly unfortunate when such banning is motivated by either personal or political interest.

184. Other forms of intervention which have influenced the quality and quantity of performance adversely are the Government ban on local drinks which, in the past, helped animate festivities; difficulties by performing groups to acquire licences before they can perform; and the insistence, sometimes, that songs should be sung only in Kiswahili.

185. The Commission observes that the overall outcome of the situation described above is that traditional performance strives to survive under difficult and uncertain circumstances, which can no longer be guaranteed or supported by the failing traditional institutions. Authentic occasions have become few, irregular, and are no longer available to all members of the community. In addition, the contexts in which they occur cannot be understood or appreciated by everybody. Indeed there are certain members of society who do not know that traditional music practices continue to exist in this country.

186. As observed above, the character of traditional music and dance was influenced a great deal by the way of life to which they were linked so that change in the social life pattern of the people has naturally affected the practice of these art forms. Where rapid, social, political, and economic transformations are taking place, as in urban areas, the impact of change on music and dance will be equally pronounced. All sectors of our societies, however, are affected, albeit to various degrees. Effect of change is experienced to a greater or lesser degree in most rural areas. Generally, most traditional occasions of performance have almost completely disappeared in their original forms. Along with the loss of such occasions, the musician has, for a variety of reasons, largely lost his traditional patronage, which included the support of a knowledgeable and critical audience of which he was relatively assured in the past. The traditional musicians in the contemporary situation is therefore largely ignored and perhaps even despised. They are consequently left almost wholly to their own individual resources and are propelled, not surprisingly, by self interest. In this kind of situation some performers are simply trodden upon leaving only the shrewd opportunists to survive irrespective of the quality of their performances.

187. For traditional performance of music and dance to thrive in the contemporary situation, it has to take place in non-traditional settings where the artists perform to audiences with mixed cultural backgrounds out of the original traditional contexts. Where this happens, then almost any contemporary venue will do as there are no more common inherited guidelines for performance. In the rural areas the musician will occasionally on invitation, but increasingly on his own initiative go to market places, local halls, or any local occasions that provide an opportunity for him to perform.

188. Submissions reveal that the more enterprising musician, will migrate to town to try his luck on a job after failing economically. Being largely illiterate their chances of succeeding are not good. One of their first options has therefore always been the hope of recording a few musical items from their repertory with some recording company. This expectation has frequently led to their exploitation, frustration, or inadequate remuneration. With increasing desperation and loss of respect, some of them, even the most proud, have found their way to bars in Nairobi estates, where they have been willing to play for beer or a pittance.

189. The Commission notes that music and dance traditions will continue to be impoverished unless new contexts for them are found or new associa-

tions are formed which will continue to make use of them. We cannot rely so much these days on the spontaneous groups which come together to perform music, songs and dances only when there is a ceremony or ritual.

190. The Commission observes that with the changed times it is no longer possible to give our traditional musics and dances opportunities for expression through the once popular and long cherished traditional occasions of performance. A time has come when new occasions for the performance of such musics and dances must be designed or allowed to develop. This designing should involve the establishment of cultural centres for every community at the sublocation level in the rural areas. These centres would be under the management of a sub-location committee headed by the assistant-chief. Such a committee would organize individuals and groups of traditional performers to perform on specific days for the recreation and entertainment of the general local community on a regular basis, and at convenient times.

191. The Commission observes that the establishment of cultural centres need not cost much. It further observes that creativity and performance are perhaps the prime factors of music and dance preservation and the surest means of perpetuating music and dance traditions. Music and other performing arts can only live through performances. This means, among other things, encouraging occasions in which music and dance were traditionally performed as well as changing our attitudes to musicians and dancers who are the backbone of such occasions. The expertise of such artists should be recognized and used more frequently on national days, on radio and television, and in schools and teacher training colleges for teaching and demonstration. When old contexts cease to exist or to be relevant, new venues should be substituted. This can be realized through the organization of occasional performances and music festivals at divisional, district, provincial and national levels, which would give traditional musicians the chance to perform and revive the musics and dances.

192. *The Commission, therefore, recommends:*

- (a) *That for traditional music and dance to be revitalized conditions should be created which encourage performances in social contexts in which they are traditionally performed.*
- (b) *That the Government should refrain as much as possible from interfering with traditional occasions where music and dance still feature.*
- (c) *That new contexts for performing traditional music and dance be designed by establishing cultural centres for every community at the sublocational level in the rural areas, managed by a sub-locational cultural committee under the chairmanship of the assistant chief.*
- (d) *That cultural committees be set up for each district to look into and protect the role of music and dance in society.*

Performance at State and National Occasions

193. As is widely known, music and dance performance in Kenya occur at all state and national occasions, when the President is coming back to or leaving the country, at Harambee meetings, when foreign dignitaries and

heads of state visit the Republic, on the occasion of lighting of the Mayors' Christmas trees, and to a lesser extent, wherever Government Ministers, the D.Cs or P.Cs and other administrative officers go to attend any public functions. Similar performances also occur on national days and days associated with A.S.K. shows or even football matches.

Traditional Music and Dance

194. *Traditional Music and Dance.*—State and National occasions provide one of the most significant forums for the performance of traditional music and dance today. The Commission observes that the occasions tend to cater for groups rather than individuals artists. Observations also indicate that most of these performing groups consist largely of unemployed persons who come together mainly through the convenience of living or working in or near Nairobi, or in relative proximity to the venues where these events take place. They therefore often with an opportunistic flare, take advantage of a national need, and organize themselves to perform largely because they are there rather than because they are talented or necessarily excellent.

195. Submissions further reveal that the selection of groups participating at state and national occasions left a lot to be desired. They indicated that the same groups tended to be invited again and again, usually because the performers formed mutually beneficial partnerships with some individuals, usually politicians, whose praises they sung to the exclusion of all others and who consequently chose them to perform every time, at the expense of even better performers.

196. Other selections, the Commission was informed, were effected by officers in the Ministry of Culture and Social Services, who regrettably, were often without training, proper briefing, or clear policy guidelines as to the criteria for selection. The teams or artists invited are not always the best. Quite frequently, more than right number of performing groups are invited. Occasionally similar performances are invited at the same time which gives rise to lack of variety. To make matters worse, no attempt is made to ensure that all groups invited actually participate. In a situation where there is already raised expectancy those not chosen are discouraged, and dignitaries who make payment to participants do not help matters since they do so in a haphazard manner.

197. The Commission observes that the content of traditional music and dance when performed out of context is immaterial. What is important is for the musician to charm the audience or patron even if this means shouting empty slogans. Interviews with members of the public reveal that musicians perform sporadically for these occasions without actively or meaningfully involving their audiences, who watch from a distance or listen over the radio. Such musicians frequently resort to sensationalism and exhibitionism in a desperate effort to stimulate their audiences. The Commission noted that this kind of performance, especially where choirs singing traditional songs are involved, inevitably leads to a certain loss of aesthetic sensibility which

is detrimental to good performance. The lack of a critical sense in the use of costume and ornamentation, in compositions and in execution, are examples of this loss. The Commission observes that initiative is often taken without cognizance of the long history of music-making, its consolidated experience of styles or standards of excellence. The result is that no attempt is made at proper presentation of a performance. Materials from tradition at practice are used with minimum knowledge and appreciation of their musical merit of potential. Men may perform women dances and vice versa without rhyme or reason. The overall loss of traditional context of performance and the emergence of new venues and patrons have therefore given rise to a number of problems. Since the content of performance is determined only with respect to the new audiences and patrons, which the artist interprets to mean what the audience requires, confusion occurs, as the audience being heterogenous and, having lost touch with its cultural roots, its requirements are not clear or streamlined. The Commission further observes in this connection that, quite frequently, traditional music and dance costumes are based on parts of animals such as the ostrich or the collobus monkey, the killing of which is prohibited. Submissions reveal that where performers wear old skins, or costume they appear to the public to be identifying with the past and so seeming, quite inadvertently, to be anti-progress. From the Commission's investigation it was evident that young persons were no longer able to distinguish what is traditional costumes from what was the traditional mode of dress. This has a detrimental effect on their attitude to the performance of traditional music and dance.

198. A further evidence of a casual approach to presentation is seen in the resource which the performing artists make to stereotype themes and forms. This predilection is made worse by the general lack of rehearsals, and ignorance about elementary aspects of presentation such as coming or going on the stage, and the use of the microphone. Performance is consequently generally haphazard, amateurish, and lacking in variety.

199. The lack of programme notes during such performances to aid appreciation, the Commission notes, further mars such performances. As traditional music continues to be performed out of their original context, the encouragement of authentic appreciation must mean giving the audience an opportunity to appreciate, as far as possible, the heritage of the performer, the context and content of the performance by providing well written programme notes.

200. Another result of the loss of sensibility is the occurrence of an ambivalent attitude of pride and shame with which traditional music and dance are frequently viewed. The Commission observes that the lack of confidence in our own cultures as shown by this attitude may be attributed to the lack of a clear national policy to be followed in this regard. It may also be attributed to the failure of traditional music and dance to provide gainful employment.

201. In connection with the issue of attitude, the Commission further notes that the setting of the performance of traditional music and dance is such that it creates a sharp division with regard to who participates and who does not. Unfortunately the impression is given that performance is confined or is more relevant to rural and the underprivileged people, and even worse, that the lower social classes are merely being used for the entertainment of the higher classes. The politician who joins in the performance does not really belong, but is merely making a gesture. In African traditional situation, in contrast, mass participation in music and dance is the rule in most cases. Thus traditional dances which have assumed national status and identity, such as the *isukuti*, could be performed on specific occasions, for everyone to participate in.

202. *The Commission, therefore, recommends:*

- (a) *That the performances of music and dance on state and national occasions cater both for groups as well as for individual artistes.*
- (b) *That groups of traditional musicians form proper organizations at all levels with a national association to which all the groups should be affiliated.*
- (c) *That criteria for the selection of artistes who perform at state and national occasions should be spelt out.*
- (d) *That the Ministry of Cultural and Social Services personnel who are involved in selecting musicians and dancers for such occasions should be trained, and given proper briefing and policy guidelines for selecting participants.*
- (e) *That groups or individuals selected must be the best in their genre or region, and not just those who happen to be available or those who wield influence.*
- (f) *That all those participating should be given equal chances to perform.*
- (g) *That there should be variety in any programme arranged for such occasions. Similar or identical performances should not be invited and presented at the same time.*
- (h) *That a reasonable length of time should be allowed for those performing.*
- (i) *Where dignitaries make payments to participants, this should be done in an organized way and attempt should be made to ensure that participants get a fair share.*
- (j) *That a more serious and less casual approach to the presentation of traditional music and dance should be required of those participating in all public occasions. Proper rehearsals and presentation should be insisted upon.*
- (k) *That in order to give contemporary cross-cultural audience an opportunity to appreciate the heritage of the performer, well documented programme notes covering background, context and content of the performance should be provided.*

- (l) *That opportunities for gainful employment be created in government, parastatal, and the private sector for the traditional musicians.*
- (m) *That mass participation in music and dance be encouraged. Traditional dances which have acquired national status such as the "isukuti", should be performed at appropriate times, for everyone to participate in.*
- (n) *That performance of traditional music and dance be enhanced in status so that they form an inseperable feature of public occasions.*

Brass Bands

203. *Brass Bands.*—The playing of brass, woodwind and percussion musical instruments under the directorship of a conductor by the police military and prison's bands, Starehe Youth Centre including the recently formed KANU Band, is a carry-over from Kenya's experience as colonial dependency. The military bands from which all the other bands have sprung were in their initial formation named after the battalion under which they served, such as the Kings African Rifles. In those days, with limited transport facilities, the primary purpose of such bands was to enable battalions to march on time, boost morale when marching to war, forget the fatigue of marching long distances, and generally entertain.

204. Today the purpose of the military bands and its off-springs, which are confined almost exclusively to Nairobi have assumed quite a different role. The bands have become more ceremonial in carrying out such functions as the playing of the National Anthem, forming of guards of honour, the beating of retreat, and entertaining the public at state and national functions, and at both civic and private parties.

205. The Commission observed that the numbers of such bands were limited. Each of the military, police, administrative police, prisons, KANU, had only one group, whereas the others such as the Air Force, Navy, and the National Youth Service had nothing. Furthermore, as has already been observed, the fact that all these bands are stationed in Nairobi means that whenever they are required elsewhere in the country such as on the occasion of Presidential visits into other districts, or whenever provincial or A.S.K. show are held, they have to travel in order to undertake their functions. It was also observed that, when such bands are playing in Nairobi on National days such as Madaraka, Jamhuri and others, it is often the case that other areas where P.Cs, D.Cs, and D.Os are officiating at similar functions, have none.

206. The Commission observes that, especially in the armed forces, recreation for members must be available all the time. Provision of such entertainment need not be by bands working on a full time basis. An arrangement can be made whereby musicians who have learnt to play instruments and who are drafted into the forces to undertake normal military duties can be called upon to form bands for each of the units. Thus every barrack, National Youth Centre, Prison, and Provincial Police unit in the Republic can have its own band.

207. *The Commission, therefore, recommends:*

- (a) *That all military and para-military units such as the Air Force, Navy, the National Youth Service form at least one, possibly more, bands.*
- (b) *That such bands provide regular performances for their units' community for purposes of recreation.*
- (c) *That provincial brass bands perform on local occasions so that bands are imported from Nairobi.*
- (d) *That the Armed Forces should have an arrangement for employing musicians who undertake normal duties but who are also called upon to form bands for their units or barracks.*
- (e) *That KANU should have bands in each province and, eventually each district.*

208. The Commission observes that the formation of bands has been ignored by many of our schools, which should emulate the Starehe Boys' Centre. At the moment only the Nairobi School and St. Mary's School in Nairobi have such bands.

209. *The Commission, therefore, recommends that secondary schools should, with the assistance of the Ministry of Education, Science and Technology be encouraged to form their own bands.*

210. The Commission observes that during the period before independence some of the bands referred to earlier were regularly used to entertain members of the public in the parks during the weekends. The Commission regrets that this is no longer the case.

211. *The Commission, therefore, recommends that brass bands be hired by municipal and urban councils to entertain the public in parks or other suitable venues at weekends.*

212. The recommendations underlined above would do a lot to enhance recreation and entertainment to all units of the armed forces, all the time, and to the public on national days everywhere in the country.

213. In addition, the Commission observes, that this would popularize brass band music as an important genre of music. One result of this popularity could be the proliferation of competitive and participatory festivals, including massed band performance of this genre of music, adding to more occasions of music performance being available to the public. It would therefore be possible to have inter-base, inter-forces, and multi-group bands, where the G.S.U., the National Youth Service, Army Battalions, and others, take part on a competitive or participatory basis.

The Commission, therefore, recommends that a National Festival Organization be formed to organize festivals for all brass bands in the country

The Choir

214. *The Choir* another type of music often presented at state and national occasions is the choir which is a carry over from the Kenya Music Festival Tradition. The Commission, however, finds it necessary to mention at this stage, the preponderance of choir music at state functions and other national occasions, on the one hand, and on the other, the emphasis on religious songs and hymns, which are inappropriate at such occasions, and are presented at the expense of national and patriotic themes. Part of the reasons for this state of affairs is the lack of training on instrumental performance at school.

215. *The Commission, therefore, recommends:*

- (a) *That the Ministry of Education, Science and Technology should emphasize instrumental music and dance tuition at school so that future generations can have a diversity of musical performance.*
- (b) *That choirs which are invited to perform at national occasions should present songs the texts of which are relevant to national aspirations.*

Popular Dance Music

216. *Popular Dance Music* also features on state and national days at New Year's eve, the eve of national days, at Christmas, and occasions for charity. The Commission observes that not all bands which participate are good quality. Furthermore, in provincial areas, local musicians complain that only performers from Nairobi are invited while they are ignored.

The Commission, therefore, recommends:

- (a) *That attention be given to the improvement of popular dance music all over the country.*
- (b) *That local groups be given a chance to perform on local occasions along side groups invited from Nairobi.*

217. The Commission observes that the quality of music on State and National days are sometimes not good enough. This can be attributed to lack of training (discussed elsewhere in the report), inadequate rehearsals, absence of a machinery for censorship so that only the best are selected, that lack of criteria for selection, and in some cases, the lack of variety in traditional music and schoolchoirs. The Commission has already noted that content, particularly of hymns, is frequently irrelevant to the occasion, and that the way in which participants are selected is haphazard. The latter point is particularly noticeable where delegation to visit the President bring with them music groups which have been selected with no particular criteria in mind.

218. The Commission further observes that occasionally music performances are also used by some individuals for various reasons including soliciting favours from people in positions of authority and that the quality of some of these presentations also left a lot to be desired. High quality music performance is paramount to the enjoyment of any music that is presented

at any occasion. But where presentation is to people in positions of authority such as the Head of State, for whatever reason, the necessity to ensure the highest standard of performance must reign supreme.

The Commission, therefore, recommends that performance of music and dance to the Head of State should be strictly censored by a body composed of music specialists to ensure that only relevant music which was of the highest calibre is presented.

Music in Worship

219. Music as part of worship is a feature both of African traditions as well as the adopted religious like Christianity or to a lesser extent Islam. It is therefore not surprising that over the last several decades efforts of varying degrees have been made for introducing indigenous music intended for prayer into the church. Such attempts have been successful in other African countries, particularly Zaire, Cameroon, Uganda, and even Kenya. The Commission observes that though the main attention has tended to concentrate on bigger, more established churches, some of the smaller breakaway churches have, through naturally talented individuals, made a contribution in this respect that is yet to be fully realized.

220. The Commission received submissions which suggest that despite considerable increase in the use of hymns based on African music idiom in the period after independence, there is a lingering belief in some old conservative quarters that only European music can be used in church. The Commission observes that this is a delicate issue which requires a gradual education of the worshippers to understand why the introduction of traditional music in the church is necessary. It may even be necessary to remind them that many of the hymns they now sing in the churches were, at one time folk songs of some European peoples, and that harmony for four—part singing was only applied to the songs much later.

221. The main problems, the Commission discovered from the submissions, arose due to a number of reasons. One burning issue was whether the newly composed, arranged, or adapted traditional music should be accompanied by foreign musical instruments such as the guitar, piano, or organ, or of whether they should be accompanied by traditional musical instruments.

222. Another issue concerned the use or non-use of Western type harmony. Kenyans now seem to enjoy singing in Western styles of harmony. The numerous composition newly created show this. A number of submissions to the Commission indicated, however, that this practice tended to conflict with the offer to use a truly indigenous African idiom in church music.

223. Related to the issue of harmony is the question whether the new settings in African style should follow the same patterns found in Western hymns, or whether, the traditional patterns of "Leader and response", should be adopted.

224. Perhaps the most controversial of these issues concern fitting some biblical topics to traditional tunes. The problem here is one of choosing a topic appropriate to a traditional tune. For instance, any music about the resurrection of Jesus Christ should show happiness and triumph. In that case the question that arises is whether the appropriate song should be adopted from say a song previously sang after winning a battle, or whether it should be that sang at the successful completion of a circumcision ritual.

225. The Commission observes that, on the whole, the point of view that resists the introduction of African idiom in church music is gradually disappearing. This is not surprising since it goes against the general belief, assumed to apply to all cultures, that man expresses himself best in music that is familiar to him; that music touches the soul of man and therefore functions as double prayer.

226. Generally, the Commission notes that churches have found it more difficult to accept music which use dance movements despite the injunction to praise the Lord in mind, body, and spirit. The view that some rhythms elevate to God while others bring man to himself belongs to this area of concern. Despite the problems just outlined, there is increasingly widespread use of music in which participation through the use of the handclap and body movement occur.

227. The Commission observed that a major drawback in the effort to introduce African idiom in the church is the lack of trained musicians who can compose in that idiom. It is therefore necessary for N.C.C.K. to arrange suitable music courses for churchmen, and composers. While doing so, it may also be necessary for the N.C.C.K. to brief the tutors at such courses as what is expected of church music.

228. Submissions to the Commission also showed that another handicap that church choirs experience is the prohibitive cost of musical instruments such as organs, guitars, harmoniums which they need to use in the contemporary setting. This is especially so for rural churches which can hardly afford to acquire them. The Commission observes that they will need substantive assistance to do so.

229. The Commission further observed the occurrence of festivals in which church choirs participate. These festivals have generated enormous enthusiasm among the participants as well as the public, and choirs which participate derive from the various church organizations such as the Kenya Anglican Youth, Kenya Christian Choirs, Kenya Catholic Choirs, Pentecostal Assemblies of God, Friends Choir, Church of God, and others. The Commission also notes that many of these festivals are competitive rather than participatory.

230. The Commission notes that some of the songs sang at the festivals are interesting, and in any case, such music provide valuable historical record of the times in which they are composed. The best of them, at the very least, need to be recorded for posterity. The V.o.K. is already recording some of these compositions, but the Commission observes that the effort is too haphazard at the moment and is unnecessarily confined to urban churches.

231. Submissions to the Commission indicate that church choirs, like other choirs, have assorted problems which need attention. These include the occurrence of professional jealousies, and the lack of competent adjudicators to officiate at church music festivals. In the interviews, complaints were also expressed concerning the general conduct of some of the church choirmasters, which did not measure up to their expected professional integrity. There were complaints, for example that some church choirmasters misused or swindled funds from the choirs. Such irresponsible actions by choirmasters, the Commission was informed, often led to choirs disbanding.

232. In view of the observations, *the Commission, therefore, recommends:*

- (a) *That more attention be given to introducing church music based on indigenous music idioms since man expresses himself best in music most familiar to him and which constitute his most natural expression.*
- (b) *That the church itself must play a leading role in the promotion of traditional music idioms in worship.*
- (c) *That where there is resistance to the introduction of African idiom in church music, there should be a gradual education of worshippers to understand and eventually accept changes, and that both musicians and clergy should make a corporate effort to achieve this.*
- (d) *That church musicians be trained to compose hymns in African idioms, and that seminars and workshops be organized with lectures on what constitutes a theologically sound hymn. The people involved should be those who have faith and they should be trained in a variety of related skills including theology, music, linguistics, and poetry that will enable them to compile hymn books that reflect the message of the gospel in Africa.*
- (e) *That a church body should be formed to write guidelines on composition, arrangement and adaptation of traditional tunes for use in church*
- (f) *That a church commission consisting of qualified personnel with assistance from churchmen of all denominations be formed under the auspices of the N.C.C.K. to compile a joint hymn book. This commission should gather and co-ordinate tunes from all over the country bearing in mind that the different denominations have different emphasis and that their requirements may therefore differ in detail. A selection of the tunes in the original ethnic languages should after being properly set, be produced, with translations in Kiswahili, and compiled into books. In this way, it is hoped, new music which is not dull, static, and at variance with African personality will be eliminated. The task would also challenge pastors to work together in collaboration with the commission in order to exploit music as a unifying factor.*
- (g) *That the Government should give all possible assistance to help smaller churches to acquire organs, guitars, harmoniums which are too expensive for them to purchase.*
- (h) *That greater use be made of indigenous musical instruments beyond the kayamba and the drum, and that they be with greater musical flexibility.*

- (i) *That a national movement be formed to organize and co-ordinate festivals of religious music at all levels and in all areas of the Republic.*
- (j) *That the venues of these festivals should rotate.*
- (k) *That the best performances at the festivals should be recorded and be issued on records.*
- (l) *That all church choirs and their leaders should enforce discipline among their ranks. In particular they should eliminate undue jealousy, undesirable relation with female members of the choir, and the misuse of funds.*
- (m) *That the Voice of Kenya undertake more recording of church music beyond what it is already doing, especially the recording of rural churches singing in African idioms.*
- (n) *That the recommendations made concerning the use of traditional music in church should equally be applicable to Islam.*

Occasions for Music Performance for its own sake

233. The performance of music at the many occasions described in this report usually takes place in a secondary capacity. There is often a primary function to which music performance is simply appended. Occasions at which music performance *per se* becomes the primary objective are few and far between. In Kenya two such types of occasions are realized; the correct type and the dance music-type.

234. In this type of occasion, music or dance is performed by professional or pseudo-professional artistes to a passive audience. A number of such performances are organized locally and they involve various types of musics and dances.

235. The most common is one organized by the Bomas of Kenya in Nairobi which consists of a heterogenous group of individuals drawn from different ethnic areas who are trained to perform choreographed and quasi-traditional musics and dances.

236. Submissions to the Commission indicated, that the programmes of the Bomas of Kenya were too commercialized and were aimed at what was largely a tourists clientele. The Commission also observed that for some reason, the Bomas of Kenya is not fully patronized by the bulk of the city's population except for a small number of Kenyan elite who go there mainly to expose their urbanized children to vestige of traditionalism. Moreover, the Commission's inquiry reveals that the Bomas of Kenya, while drawing upon several Kenyan traditions in an effort to create a new context and a truly national image, could more regularly utilize available traditional artistes and pay more attention to the nuances of performance as enunciated by specialists of the items they select for presentation in their repertoire.

237. The repertoire of the Bomas of Kenya also came under criticism from some submissions. The submissions felt that the repertoire was limited, and there was therefore a great need to make it truly representative of the gamut of Kenya's traditional dances.

238. The Commission is of the opinion that the Bomas of Kenya should aim first and foremost at putting on performances for the entertainment of the ordinary Kenyan citizens at venues which were easily accessible to them and at cost which they could easily afford. Thus, the consideration of entertaining tourist should be of a very secondary significance.

239. *The Commission, therefore, recommends:*

- (a) *That the Bomas of Kenya should aim at presenting Kenyan dances in as much authentic style as possible.*
- (b) *That the Bomas of Kenya should organize performances aimed at entertaining wanachi at various venues within the city of Nairobi as well as in the country-side and that the charges for attending these performances should be such that the wananchi can easily afford them.*
- (c) *That the repertoire of the Bomas of Kenya should as far as possible be representative of a wide range of the traditional dances of all the various peoples of Kenya.*

240. In addition to the Bomas of Kenya, several other groups organized by individuals also perform traditional music and dance mostly to tourists in some hotels, especially at the coast. Occasionally they are called upon to make overseas tours. The Commission observes that these performances are not usually done in the interest of cultural development or with the intention of entertaining wananchi. In addition submissions voiced complaints about their undesirable moral effects on the community, and more especially, on young persons who may be lured away from school to be members of the groups.

The Commission, therefore, recommends:

- (a) *That the formation of dance groups should come under strict scrutiny of the Ministry of Culture and Social Services to safeguard the quality of performance of such groups.*
- (b) *That the Ministry of Culture and Social Services should draft the regulations under which these organizations should be formed, ensuring that those who participated were adults, and were not exploited by the organizers or the leaders.*

241. Other performances of the concert type involves the performance of the music of other cultures, especially Oriental and Western cultures. There are, for example, continual performances in Nairobi of the musics of other cultures, especially Oriental and Western orchestral and choral music by the Nairobi Orchestra and the Nairobi Music Society respectively.

242. In addition to the locally organized concert-type performances are those organized through sponsorship of internationally renown artists by embassies, airlines, private individuals, foreign cultural institutions such as the British Council, Goethe Institute, French Cultural Centre, and others, to perform Oriental and Western music and dance in Nairobi.

243. The Commission has noted that this type of performance is patronized almost wholly by non-Africans. The reasons for this are not clear, but it could be partly because many Kenyan Africans have not been brought to understand and appreciate that type of performance. It could also be partly because the performances take place late in the evenings at venues such as the National Theatre which were inaccessible and unsafe except for those with cars. The high entrance charges to these performances could also bar individuals from attending.

244. *The Commission, therefore, recommends:*

- (a) *That the bulk of the Kenyan population should be trained to understand, appreciate and enjoy the musical practices of other cultures. Such training should effectively start at school, but adults could also be trained through the radio and television.*
- (b) *That some of the performances of non-Kenyan music should be held at places close to where Kenyans who do not own cars can attend and the entry charges to the performances should be reasonable.*
- (c) *That Kenyan Embassies abroad should strive to organize exchange programmes of musical performances on a reciprocal basis with the countries who send artists to perform in Kenya.*

245. Occasions at which dance-music type is realized are basically in night-clubs, hotels, and restaurants. At these occasions popular dance music is performed to an audience which may listen or dance.

246. Popular dance music has become an inseparable part of the social life of contemporary Africa. In the recent past such music has also been very popular in some rural areas of Kenya until the performance of such music was restricted by the Government. Currently such music is only performed in some night clubs, hotels and bars in urban areas.

247. Submissions from the public also drew the attention of the Commission to the fact that some years back, a movement simply referred to as the "Boogie", which belongs to this category of music performance, was introduced in Nairobi whereby live bands played popular dance music for the entertainment of young people and few adults at a number of venues in Nairobi. The Commission was informed, however, that this movement was banned after flourishing for a few years because it encourage some unacceptable practices among the participants.

248. The presence of occasion at which dance-type music is performed is very much welcome by the Commission which therefore regretted that the forums for the occasions were not always situated in places where they were easily accessible to the ordinary *wananchi*. Besides, the Commission observed, the atmosphere at the venues was not always dignified neither could the safety of the attendants be guaranteed. In some cases the entrance charges were also exorbitant.

249. *The Commission recommends:*

- (a) *That the occasion at which dance-type music is performed should be enhanced by encouraging proprietors of all hotels, restaurants, night-clubs to put on live performances of dance-music.*
- (b) *That urban and local authorities should arrange to put on live performances of dance-type music at the parks, social halls, cultural centres and other places, especially at weekends, for the entertainment of the wananchi.*

General Observations

250. The impression which may be given in the discussion of music and dance performance in Kenya is that a lot of activities are going on yet this is not the case. In fact only very few people participate or get involved in music making at the occasions which is contrary to the situation in traditional society where musical performances was often for maximum participation and involvement.

251. Submission received by the Commission indicate that the majority of people have nowhere to listen or to get involved in music making. There is also no way of knowing as to when and where there might be some sort of music performance. Many such people in urban areas, are often confronted with free and boring hours, particularly at weekends with no sources of entertainment of any kind. Indeed, for many, the radio is the only source of music listening.

252. The generally confused state of musical performance in the country in the opinion of the Commission amounts to musical starvation. The Commission observes that this may partly account for the reason why the finalist concerts of the Kenya Music Festival ends up being so full. Some people are even prepared to forgo office work during the festival week in order to attend the festival. The state of confusion is made more complex by the element of alienation. Whereas the rural Kenyan has at least a forum for performance, even where these have diminished in quantity, the urban elite has literally nowhere to go. When they attend *ad hoc* occasions organized for the entertainment of the *wananchi*, they are looked upon with suspicion, unless they happen to be guests of honour. The Commission observes that with change in life style the recreational significance of musical performance must reign supreme. There is therefore a great need to enhance music occasions. Submissions received by the Commission indicated that such enhancement will necessarily contribute to the improvement of the quality of life and to man's spiritual fulfilment in general. Considering the pressures encroaching on modern life, heightened as they have been in recent years by inflation which continue to bite more and more, it is fortunate that music is one of the few areas of activity which can restore sanity. Equally important is the need for Kenyans to make their own music. While the role and responsibility of public authorities were recognized and affirmed in the submissions, it was noted that in the promotion and development of music activities the role of the state should be that of a catalyst only and that artistic creativity should not be subjected to state control. It was suggested that one of the more effec-

tive ways of promoting musical performance and development is to encourage local initiative and participation rather than simply consuming music produced by other people or by leaving everything to the state. In essence this means emphasizing the approach to music as a living culture in which participation, a strong feature of African music practice, is the overriding theme. We shall be performing primarily for ourselves and only secondarily to tourists. Participation, especially in the dance, provides kinetic release which is particularly valuable for young people and those in the armed forces. Musical activities, the Commission observes, are not elitist activities nor are they for the ordinary members of the society only. It is an obligation that all should get involved. A broad base for musical activities would also help restore to music forms their humanistic role in the development of the individual and the national personality.

253. A related principle to that of providing music for everybody is that music activities should be available everywhere. The realities of the musical needs of different people in different localities should be taken into account so that music activities reach people in their day to day life. Thus, music activities should be available, not only in urban areas and near the main roads but also throughout the whole country.

254. Further submissions indicate that there is a need to recognize the reality of the fact that young people form the greater part of the population of Kenya. They form the most potent component of our musical activities. For this reason, they must be integrated fully in the process of the development and promotion of musical activities, not only at the national level but also through cultural exchange. The relegation of young people to a passive role in music activities would deny society its most vigorous agents of social change and so distort the creativity of national aspirations. But while doing so, it must be noted that since musical activities affect attitudes, efforts to integrate young people with the wider framework of national life must take into consideration those greater economic and social changes which young people experience. There is, therefore, a need to reconcile the rich musical heritage of the past with the values of contemporary society so as to avoid a crisis of identity. If these values are not reconciled, there may result a generation gap or a spirit of alienation culminating in a general restiveness among young people. For these and other reasons it will be necessary to start the music education of our children early, stressing in the process of doing so, the role of both family and school.

255. In order to encourage an authentic appreciation of traditional music performance, and in view of the fact that traditional music will continue to be performed out of context, contemporary audiences must be given the opportunity to appreciate as far as possible, the heritage of the performer and the context of the performance. We need to do this, not just for ourselves but also in order to enable us to share our musical experiences with others. There is a need to renew, revitalize, and to strength the musical links and bonds of friendship and understanding among African countries, as also with the rest of the world, through exchange programmes of musical performances.

256. But as we strive for greater more meaningful participation in musical activities, there is equal need to emphasize the principle of excellence and high standards. We should not tolerate low standards of performance and musicianship merely because we are performing for ourselves or drawing upon our local traditions.

257. From the above observations *the Commission, therefore, recommends :*

- (a) That the state should strive to enhance occasions of music performance by various artistes for the benefit of all wananchi in all parts of the country.*
- (b) That mass participation in music performances by various sections of the community should be encouraged as much as possible.*
- (c) That young people should be given plenty of opportunity to integrate fully in the process of the development and promotion of musical activities, not only at the national level but also through cultural exchange with other countries.*
- (d) That high standards of performances of music and dance must be maintained at all times.*

PERFORMING GROUPS

Professional Groups

258. A review of the performance of music and dance scene in Kenya reveals the need to set up permanent, national, full-time groups, governed by carefully thoughtout policies. They should perform regularly and thus establish a truly professional music and dance tradition.

259. The Commission observes that at the moment there are no such groups on merit, from trained musicians coming from all over the Republic. They would be required to produce a variety of musical activities such as the choir, dance music, music for brass band, traditional music, *taarab*, and others.

260. The Commission also notes that a careful strategy would be required at the beginning to ensure a viable start. Initially only three such permanent groups should be launched, based, for purposes of convenience in Mombasa, Nairobi and Kisumu for the Coastal, Central and Western Kenya regions, respectively. They would need a co-ordinating administrative council to ensure a standard pattern of administration, and subsidy from both public and private funds. A properly managed subscription system might help make the groups at least self-supporting.

261. The Commission is convinced that if these nucleus groups turn out to be as viable as expected, they should be expanded to other places. Such expansion would entail the tightening up of their organization by paying attention to the following factors:

- (i) Each group should have a permanent nucleus, and pay its members a regular salary.
- (ii) Each group should give regular, preferably daily, performance at the home ground, weekly programmes in close urban areas, and regular visits at suitable intervals to smaller places.
- (iii) All members of the groups should receive continuous training so as to expand their artistic and technical resources.
- (iv) The repertory should include traditional music, choir, brass popular, and other forms of music that reflect the musical heritage in Kenya.
- (v) The different groups should exchange materials amongst themselves. In addition the Commission recognizes international cultural exchange programmes as a means of fulfilling the development of traditional performing arts, and projecting Kenya's cultural image abroad, through the Ministry of Culture and Social Services.

262. The Commission observes that inter-ethnic cultural exchanges can create awareness and appreciation of one another's music and dance heritage, to provide a takeoff point for musical creativity on a national scale, and to foster national unity.

263. Finally, the Commission observes, that groups would not require large or elaborately equipped auditoriums. The music performances rely for effect on human rather than on technical resources and can be performed, in the open air. New forms should be evolved along the lines of the Bomas of Kenya but with greater aesthetic sophistication for example, by fusing African with European concepts as in the ballet. Culture is dynamic; allowance should be made for new forms which are researched, choreographed, and well presented, in order to give aesthetic satisfaction. The development of a truly Kenyan musical sensibility and, hence of significant advances in music compositions could result from the interaction of different groups as well as from the fusion of traditional music with foreign types of music. The result is that the development of a peculiarly realistic Kenyan idiom could generate its own *avantgarde* style.

264. Any attempt at solving the present impasse must be comprehensively conceived and be continued for a trial period of at least five years, since the interaction between artist and audience needs a considerable time before it can fructify.

265. With permanent professional music groups on these lines, it should not be too optimistic to expect an outcrop of creative musical ideas without which there can be no real artistic advance.

Private Performing Groups and Amateur Groups

266. In addition to National Performing groups, individual enterprise could also be encouraged and assisted to set up their own professional groups.

267. The Commission also recognizes that amateur groups is yet another source of music activity. Such groups could be organized on national basis, by institutions on voluntary basis, according to residential areas, or by private individuals.

268. The Commission observed that a number of performing groups such as the Muungano National Choir, and the KANU Band, which are doing excellent work have been formed along these lines.

269. The Commission, however, observes the need for vigilance in auditions, in order to ensure recruitment from those with musical knowledge. This, the Commission observes, will make the task of learning much easier and quicker.

270. The Commission also notes that both of these existing groups are at the moment based only in Nairobi.

271. As a general observation the Commission notes that established music associations and organized permanent music and dance groups appear to be easier to train for presentation than amorphous groups that only meet to perform for particular occasions. The contribution of these groups, it is noted, is not to preserve so much as to evolve, develop, re-interpret forms which stem from accepted past norms.

272. The Commission, therefore, suggests that voluntary groups like choirs, or instrumental ensembles and pop bands, should be encouraged and that more of such groups should be formed all over the country. This will help stimulate creative work and voluntary contribution to the nation-wide promotion of the traditional and contemporary arts.

273. Music performing groups organized on the basis of institutions would enhance music performance. The Commission suggests that all institutions do a lot to enhance music performance. The Commission suggests that all institutions of learning, all employers, Government ministries, parastatals, statutory boards, private companies, army units, municipal companies, and all organizations such as the Maendeleo ya Wanawake form their own music performing groups in the same way they form football teams, and in some cases netball teams. One would have for example, an institution such as the V.o.K. forming its own music group. The intention would be to have groups performing different genres of music such as traditional music—portraying a cross-section of Kenya musics and dances, brass bands, choirs, and others, for purposes of entertaining themselves and the public. The Commission notes that vigorous traditional dances can be used to keep fit members of the armed forces and the police.

274. In line with the observation that employed musicians were more likely to succeed in the profession than those who are not, the Commission is of the opinion that there is need for musicians of various genres of music to be employed by the authorities as regular members of executive or subordinate staff, so that with the daily needs of the musicians catered for, they can concentrate on music as a hobby. Similar opportunities should be created for musicians in the police and in the armed forces.

275. The Commission noted, for example, that urban authorities in many parts of the world play a leading role in the creation of entertainment for their local citizens and that they also encourage the teaching of the performing arts to the schools under their authorities. In Britain, for instance, the Borough Councils, municipal and county councils, often organize and maintain orchestras, or brass bands for this purpose. They perform to the public periodically in the parks and gardens, and are of permanent feature in the process of music appreciation and enjoyment. We have also observed that Nairobi City Council has a Music Adviser, whose services are confined to the city council schools only, although he takes part in organizing and training a voluntary choir. This leaves a lot of room for the expansion of the city's establishment of a brass band, as well as a troupe of traditional dancers and instrumentalists.

276. The Commission was impressed to see that the Town Council of Nanyuki, had its own dance band of about six players, who were on their payroll, on the lines being suggested here.

277. The Commission further observes that with the growth in the employment levels of both the Central Government and the public sector as a whole, the issue of employment especially of musicians, remains one of the most

serious problems confronting the trade. They cannot thrive on an empty stomach. But within Kenya's mixed economy system, the Government cannot be wholly or even primarily responsible for directly providing gainful employment for all Kenyan musicians. Rather, the Government should facilitate and encourage the creation of productive employment opportunities by the non-government sector such as private industries, schools, hotels and others.

278. The Commission observes that further enhancement of music performance can be done by encouraging each residential community, whether rural or urban, to form different music groups. Rural communities could do so according to the villages, while urban ones according to residential estates such as Kaloleni, Majengo, Kileleshwa and so on.

279. The Commission is of the opinion that such groups could be organized on a voluntary basis and co-ordinated by the chiefs. Arrangements for performing traditional music in urban areas could, for example, be organized multi-ethnically as in the case of the Bomas of Kenya. Alternatively such groups could be organized according to ethnic units, so that, for example a group such as the Akamba in a given community can form their own group to perform their own type of music and dance.

280. The Commission observes that there is room for the formation of voluntary private music groups. These, the Commission notes should be greatly encouraged, and where possible, be provided with facilities such as musical instruments, costumes, and practice rooms by the community.

281. From the preceding discussion it is evident that the formation of music groups at various levels would offer employment opportunities for trained musicians. Some of the expenses of having to maintain such groups could be met by the musicians themselves being hired to perform at wedding parties and private receptions or occasions in urban and rural areas. They could also give regular performances in public parks, cultural centres and other places.

282. It is evident that professionally qualified personnel would be needed to keep those bands running, and to provide some opportunities for the on-the-spot training for the recruits. Furthermore, such *ad hoc*, non-institutional groups which are cohesive, registered and organized, can involve themselves in other developmental activities such as co-operatives and industry for which they can secure loans.

283. The Commission having carefully thought and examined the opportunity of creating more music groups to perform music for public enjoyment, and having considered the role the employers and authorities can play in creating employment for instrumental musicians, has come up with the following recommendations:

- (a) *That permanent, national full-time performing music and dance groups governed by carefully thought-out policies be set up in order to establish a truly professional music and dance tradition in Kenya.*

- (b) That initially three permanent groups be launched in Mombasa, Nairobi, and Kisumu, with a co-ordinating, administrative council to ensure a standard pattern of administration and subsidized by both public and private funds.
- (c) That members of such groups be selected on merit from trained musicians, on a national basis.
- (d) That they produce diverse music programmes such as the choir, dance music, brass, traditional, taarab, and others.
- (e) That more groups be evolved along the line of the Bomas of Kenya but with greater aesthetic and professional sophistication.
- (f) That the professional groups participate in international exchange cultural programmes.
- (g) That an initial trial period of at least 5 years be allowed for the idea of permanent groups to mature, before alternatives are considered.
- (h) That along-side professional groups, non-professional (part-time) groups be established at national, institutional, residential and private levels.
- (i) That National Groups patterned in the lines of Muungano National Choir and the KANU Band be formed all over the country.
- (j) That institutional groups be patterned on the lines of football team to perform a variety of genres of music similar to professional groups.
- (k) That vigorous traditional dances be used to keep the members of police force, the armed forces, and students in good physical condition.
- (l) That opportunities for employing musicians as executive or subordinate staff be considered in various institutions including private companies, and others.
- (m) That the Nairobi City Council and other urban authorities maintain bands to perform to the public in parks and other places at suitable times.
- (n) That the Government has a role to play in ensuring that musicians are gainfully employed by facilitating and encouraging employment opportunities by the non-government sector.
- (o) That urban rural residential communities form a variety of music groups and that they be organized on a voluntary basis co-ordinated by chiefs.
- (p) That private groups be encouraged and offered public facilities to practice and perform.
- (q) That professionally qualified personnel be recruited to train and organize the groups.
- (r) That music groups should participate in development activities such as co-operative and industry, for which they should secure loans.

Venues of Performance

284. For music and dance performance of the kind envisaged by the Commission to flourish in the country, venues of performance should be available in abundance to all, throughout the year, in close proximity to where people live, at convenient hours and low cost, and if, possible, for nothing.

285. All the music and dance groups discussed above should participate in performances using available facilities by proper arrangements at convenient times. Such facilities include church halls, school compounds and halls, sports stadiums, parks, market places and others.

286. In addition, cultural centres of all kinds should be built in both urban and rural areas, at which musicians would perform for people to sing and dance. Such cultural centres should be built on Harambee basis and should take two forms. First, the construction of the necessary facilities should be a community effort, which should, increasingly, take over the responsibility of managing and maintaining the operations of those facilities. Each region should decide on a site and how to set about mobilizing community resources for the construction. Secondly, the new emphasis on the district as the basic unit for development will require that the Government allocates funds for the building of district cultural centres.

287. The Commission notes with surprise that at the moment schools grounds are not being regularly used by the urban community, in a situation where adults and, even more so, children lack recreational facilities, especially in some of the newer estates. Thus, schools, while operating as venues for learning, could also serve as venues for performance, where workshops for children to learn to perform instrumental music and dance, could be organized, say, on Saturday mornings.

288. The Commission notes that the creation of cultural centres should include the construction of a Complex for Performing Arts in Nairobi, which should have adequate space, good acoustics, stage facilities, and allow for good viewing from all parts of the auditorium.

289. The Commission observes the use of musical performance at "non-musical" occasions is particularly important in the effort to make the venues more interesting. It is the opinion of the Commission that national occasions such as agricultural shows, tree-planting days, sports days, lighting the Christmas tree, football intermissions and others should be organized so as to incorporate music performances as an important feature.

290. It has already been emphasized that mass participation in music activity is a strong feature of African music practice. National dances such as the Mbeni or Isukuti with their intensity and simplicity of appeal, and other popular dances could be performed for everybody to take part at intermission or at the end of football matches, as well as at the different national occasions.

291. *The Commission, therefore, recommends:*

- (a) *That cultural centres be established in both urban and rural areas at which musicians would perform for people to sing and dance. These should include district cultural centres.*
- (b) *That a national complex for Performing Arts similar to the National Sports Complex be built in Nairobi.*
- (c) *That special performances and workshops be organized for children at weekends, for them to learn to perform musical instruments and to dance.*
- (d) *That "non-musical" occasions such as agricultural shows be organized so as to include musical performances as regular features.*
- (e) *That at all public occasions be provided with opportunities for mass participation in musical activity.*
- (f) *That to bring the youth together for self enjoyment, music workshops which may be called National Youth Music Camps be run in various parts of the country where talented young people coming from different provinces can get together continually for the performance of various genres of music under expert guidance ending in high quality concert performances for the entertainment of the members of the public.*

International Exchanges

292. While concentrating on performances in the country it is also important to consider international relations from the musical point of view. The Commission is aware that exchange programmes of musical performances is a two-way exercise which require a lot of funds. It however notes that the possibility of Kenyan performing artists or groups being dependent on external support should be avoided. Equally disrecommended is the situation where Kenyan musicians and dancers gear their performance to other people, such as to tourists, and hardly ever to their own nationals. On the other hand, visiting artists should on general considerations, interact with Kenyan musicians and perform to the masses of our people rather than to elite groups.

293. The Commission, nevertheless, recognizes that international cultural exchanges are valuable for general development. There are two main areas of attention. In the context of Africa, cultural exchanges through mini "Festacs" could strengthen cultural ties and promote intra-African co-operation in social and economic matters. In the context of the rest of the world, they could expose our arts to other cultural experiences, and also provide a way of Kenya giving something in return for what we get from the international community. We should not be at the receiving end all the time.

Festivals

294. Another venue for music and dance performances is one provided at seasonal festivals of music and dance. Festivals in Kenya are at the moment dominated by the Kenya Music Festival, an annual event during which many music and dance performances take place.

295. Submissions from the officials of the Festival Committee, underlined that before independence the aim and objective of the Kenya Music Festival was "To encourage the study and creation of music, verse-speaking, public speaking, and traditional dancing throughout East Africa".

296. Submissions further underlined that the festival was started in 1927 and the participants at the time were solely Europeans living in Kenya. The Kenya Music Festival, which was then sponsored by the British Council, was aimed primarily at the promotion of European music and, as such, the programme of music presented was entirely European. The venue for the festival was the Kenya National Theatre.

297. The Commission was further informed that the Kenya Africans, also, organized their own music festival at Eastlands in Nairobi and this began in the 1940's. The festival was held at the Kaloleni Hall in Eastlands.

298. These two music festivals, the Commission was informed, ran independently for a long time until they were merged in 1968, and the performance venue was at the Kenya National Theatre. But even then the participants and the audience were mostly Europeans even after independence when a few Africans were made members of the organizing body of the festival.

299. On the merging of the two festivals under the Ministry of Education, Science and Technology, other festivals, such as the Nyanza Music Festival (later Western Kenya Music Festival), The Coast Music Festival, up-country Music Festival in Eldoret, which had hitherto also thrived independently in other parts of the country dissolved to give rise to the Kenya Music Festival (K.M.F.) as we now know it.

300. The aims and objectives of the K.M.F. have been revised since independence, and these are:

- (i) To organize and direct an Annual National Music Festival in African, Western, Oriental Singing, Dancing, Verse Speaking and any other forms of performing (musical) arts which the Ministry of Education, Science and Technology may approve.
- (ii) To encourage and develop talented music makers and artists.
- (iii) To promote participation in International Music Festivals.
- (iv) To emphasize the part of African music in all singing, dancing and instrumental playing.
- (v) To merge all the racial groups living in Kenya into organizing one festival.

- (vi) To expand classes of the festival to include verse, choral, and public speaking, traditional dancing to suit the both Ministry of Education, Science and Technology and the Ministry of Culture and Social Services.
- (vii) To invite participation from the Ministry of Culture and Social Services by including the activities for which the Ministry is responsible e.g. cultural events, traditional dances from adult groups, as well from school children.

301. The Commission was informed that the present syllabus of the K.M.F. is made up of 134 classes covering singing, dancing, verse, choral, and public speaking in Kiswahili, English, and French, as well as instrumental playing. The syllabus caters for all the races in Kenya: Africans, Europeans, Asians and Arabs, thus strengthening the multi-racial character of the festival.

302. The Commission notes with satisfaction the efforts that have been made by the Kenya Music Festival Movement to achieve its objectives. We particularly emphasize the fact that it is the one body that has kept the musical torch burning in the country. It is the one activity which has inspired many young music enthusiasts to start a career in music and to carry on to greater achievements.

303. The movement deserves further tribute for having become one of the chief forums for music performance in our modern society, thus playing a significant role in the transmission of some of our musical practices which might have already been forgotten.

304. Within its present organization, the K.M.F. is run at various levels (divisional, provincial, and national) by a number of committees. At the district and provincial levels, these committees are composed mostly of education officers from the Ministry of Education, Science and Technology in the respective districts and provinces and a limited number of other members of the public. The same organizational procedure is adopted at the National level with the supporting force of the festival committee being members who are all residents of Nairobi.

305. The Commission was informed that all the various festival committees work, to a large extent, independently of one another; those at a lower level simply passing on performers to the higher level after their task of selecting the winners is done.

306. While recognizing the good work of the festival movement, the Commission noted, however, that the festival movement had not made much effort to accomplish its set objectives. For example, there were no signs to indicate that talented music makers and artists had been encouraged or developed nor was there any attempt whatsoever to promote Kenyan participation in international music festivals. These are excellent objectives in the promotion of music performance which the movement should strive to achieve by any possible means.

307. The Commission also noted that the Kenya Music Festival Movement did not operate according to any constitution. The Commission was informed that there was a constitution but it had not been ratified, and the movement had not even been registered. This anomaly therefore resulted in the movement being operated under undefined rules and regulations. Thus a number of submissions received by the Commission from members of the public during its inquiry, for example, questioned the criteria by which the office bearers and members of the Kenya Music Festival Committee and executives at the various levels were chosen. Some questioned the duration of the tenure of the membership to the committee, while others criticized the composition of the committees which they felt was not always representative enough of all the different shades of music opinion in the country.

308. A number of submissions also stressed that the K.M.F. movement, being a servant to all music lovers in the country, ought to have an open membership to all music lovers in the same way as the Agricultural Society of Kenya does. In this way, these music lovers would have a chance of airing their views about the general running of the movement.

309. Submissions from members of the public and some committee members further emphasized that during the period when there were two Ministries of Education (Basic and Higher) the running of the committees by officials from the two Ministries jointly or severally, often resulted in strife, rivalry and show of strength to one another. The Commission regretted this attitude because musical performances should aim at giving joy to organizers and participants alike.

310. For the fulfilment of the objectives of the Festival Committee, the movement was financed by:

- (i) An annual grant from the Government of Kenya through the Ministry of Education.
- (ii) Registration fee charged for participation in the Kenya Music Festival.
- (iii) Money raised through gate charges during the festival.
- (iv) Money raised through advertising and other voluntary contributions.

311. The Commission was informed by the Festival Committee that these funds were however not adequate. They could hardly be enough to sponsor the participants and publicize the festival events to the public to enable better attendance. This resulted in a situation where good performers who could not afford their own passage to and accommodation at the venues of the performances not attending. It also resulted in members of the public not attending the festival performances because they were not informed.

312. Even though the Kenya Music Festival is open to all, irrespective of age, sex and race, a close look at those who participate in it reveals that these participants are mostly pupils and students from primary and secondary schools with a few students from Teacher Training Colleges and other institutions with hardly any non-institutional adult participation. In the view of the Commission this comes about because the organization of the festival has been dominated almost wholly by the Ministry of Education.

313. Thus, even though the Commission was informed that performance of traditional music and dance by non-school groups would come under the jurisdiction of the Ministry of Culture and Social Services, there is no evidence that this has ever taken place. Only a very limited number of traditional musicians repeatedly perform at the festival but purely through their personal initiative. Thus one traditional instrumentalist has won his section every year because he has been the only entrant to his class.

314. Closely related to the issue of performances of traditional music is the one of costume. In July, 1982, His Excellency the President made an announcement emphasizing the use of costume that was appropriate in the presentation of traditional music. However, since that announcement the whole matter has not been clarified by the K.M.F. movement to the participants. Instead, some officials of the Ministry of Education, it would seem, have interpreted "appropriate costume" to mean the wearing of *khangas*, tartared clothes or singing bare-chested. The Officials of the Ministry, while demanding that traditional music be performed in costumes, have not clarified the issue either. This has led many choirmasters into a lot of confusion.

315. According to the observation of the Commission, a movement of the magnitude of the K.M.F. should have a policy of making high quality recordings which would then be properly catalogued and kept safely in a repository. Copies of the recordings would indeed be made and sold to the public who would want to acquire them, thus providing a source of revenue to the movement. The Commission was surprised that despite the relatively long history of the festival no such policy existed.

316. In addition to having such a repository for its recordings, the Commission observed that it was of paramount importance for the K.M.F. movement to have a comprehensive library of sheet music which it should have accumulated through its long history and from which a variety of set-pieces could be selected.

317. This was, however, not the case. One of the functions of the K.M.F. Committee at the national level is to select music to be used as set-pieces. The Commission was informed that having made the selection, the Committee arranges to acquire single copies of each of the set-pieces and then photocopies to distribute them to all the inquiring participants. This is a very serious breach of the copyright laws which, in the opinion of the Commission, must be discouraged in the strongest terms.

318. According to the K.M.F. regulations, only 40 participants are allowed to take part in a choir. So, even though several schools participate the Commission observes that only a small percentage of the schools population does take part in such music performance. In addition, since participation in the music festival is voluntary, not all schools participate. Only those schools with competent choirmasters, and those which get support from the headmasters take part.

319/ A closer look at the participants also indicates that the majority are Africans, with a few Indians and hardly any Europeans. The non-participation of Europeans is surprising in view of the fact that the K.M.F. movement was founded by Europeans who participated in large numbers till very recently and that the festivals music syllabus is still predominantly European oriented.

320. A further look at the presentations at the festival shows that there is over-emphasis on choral music and choir performance at the expense of dance and instrumental music. Even then each choir usually presents just one set-piece, which in some cases may last as short as 40 seconds. Choirmasters are thus compelled to rehearse this one piece over and over again for upto six months if they are good enough to qualify to participate at the national level after the preliminary rounds. This repeated rehearsal on one piece, in the opinion of many choirmasters and the choir members naturally exhausts the patience of both the choirmasters and the choir members.

321. From the above observations, the Commission is of the opinion that the name "Kenya Music Festival" is a misnomer. The organization could have been well called the "Kenya Schools Choir Festival" with a mere invitation to the other performers.

322. Before Kenya Music Festival was taken over by the Ministry of Education, there existed in the country a number of autonomous music festival movements. In preparation for participation at these various music festivals, the organizers ensured that choirmasters were always invited to attend a one week long choirmasters course in which they were taught rudiments and theory of music, sight-singing, conducting, interpretation of music and other matters related to music performance.

323. Submissions from choirmasters to the Commission have indicated that apart from a few sporadic instances, no more such courses are run and the choirmasters are often at a loss to interpret the music set-pieces or to development has been a quantitative rather than a qualitative one. Since many choirmasters are not conversant with what is expected of them, they repeat the same mistakes year after year without having facilities for improving their knowledge.

324. One of the main objectives of the K.M.F. movement should be continued progress. In the opinion of the Commission, there has been some progress over the years, but, as already stated, this has been a quantitative rather than a qualitative one.

325. Submissions from members of the public emphasized that faster progress could be effected by the K.M.F. movement through a system of feedback from participants and adjudicators on which they could act. Adjudicators should, for example, be required to deposit copies of their comments, as well as write reports of their views and recommendations about the festival. The participants, and, indeed, members of the public, should also be involved in the general running of the K.M.F. through their comments and reactions.

326. Completions are organized by the K.M.F. at various levels starting at the location level in some areas through the division, district, provincial, and finally the national level. At the preliminary levels, the competitions take place mostly in churches, school halls, municipal or county council halls or other such places. At the national level, the competitions take place at the amphitheatre of the Kenyatta International Conference Centre.

327. Submissions from choirmasters to the Commission underlined the fact that even though, not acoustically appropriate these venues were tolerable for choir performance but most inappropriate for other items such as dance. Even K.I.C.C., which is an excellent conference centre, was not designed for multi-purpose use and is equally unsuitable as a venue for music and dance performance.

328. Further to this, these venues for performance have limited capacity, and as such, can accommodate only a limited number of audience and never the participants. This, in the opinion of the Commission, denies the participants the chance to enjoy and learn from the music and dance performances of other participants.

329. Some submissions also emphasized that the venues were not always close to the participants so getting there always involved a lot of organization and expense which not many could afford. Concern was shown particularly by participants from up-country who qualified to participate at the national level. Owing to lack of adequate finances for accommodation some participants, they said, had to arrive by train in the morning, perform during the day and leave by train the same evening. They also felt that since the national music festival always took place in Nairobi, members of the public from up-country were constantly denied the opportunity to witness the occasion.

330. The chief objective of the festival movement is competition and the chief interest of the participants centres on "beating" one another. The content, style and mode of presentation of their performance is therefore, all in all, addressed to the adjudicators with almost total disregard for the audience. Thus we find that the mode of presentation has over the years crystalized into a stereotype form in which choirs arrange themselves in a semi-circular formation in front of a conductor and a microphone on an indoor stage. In this style of presentation, traditional music is performed with limited movement and scope which does not constitute a proper presentation of the items. The conductors themselves on the other hand have felt that they were indispensable and have had to be present even if they had no musical function to perform. In some cases they got involved in exhibitionism and clownish movement to amuse the audience in the hope that these actions may earn marks for the choir.

331. The Commission observes that traditional music and dance is increasingly performed inappropriately at the festival. For example, children tend to sing wrong songs or inadvertently misplace them. They create imaginary incidents which are then mixed up in irrelevant combinations, thus making a mockery of tradition. Traditional decorum in which there

are separate songs for men and women, or for different age groups, are frequently confused and judicious use of costume is neglected. In some cases there is sensationalization of music in order to appeal to the adjudicators. This form of presentation, the Commission observes, has undermined the authentic presentation of traditional music because traditional musicians seeing it and believing that it is the "modern" way of presenting traditional music and dance have tended to imitate it.

332. The adjudicators invited to officiate at the music competitions, the Commission was similarly informed, have had no training whatsoever in adjudication as no such training is available anywhere in the country. Most of them therefore relied on their experience as former or current participants in the festival. Some, it was alleged, had no experience of any kind in the festival while others had no music knowledge or the cultural background of the music and other items being presented. The result of such non-uniformity in knowledge and experience inevitably resulted in the adjudicators giving contradictory remarks in their adjudication which subsequently confused the choirmasters. In addition some adjudicators were accused of being biased.

333. The Commission observes that if analogy is made with football, nearly everybody who has been to a school is familiar with the rules of the game, yet only specially trained and accredited people officiate as referees at football matches. Why then could it be, that with music, whose ways and rules are not spelt out or easily acquired, anybody with only some knowledge or interest can be called upon to adjudicate?

334. According to the regulations of the K.M.F. those who win in the various classes are usually awarded certificates, and trophies which they return after a year. Submissions from choirmasters, however, expressed an opinion that even though there were many such trophies at the national level, this was not the case at the preliminary stages. Here, many winners were not awarded anything because of scarcity of trophies. Some submissions also expressed a wish that winners should, in addition, be given presents such as book tokens from which the whole school could benefit while the choir leaders could also be awarded individual certificates for the part they have played.

335. To add to the festivity of the occasion, a number of guests are usually invited, including a guest of honour who also officiates as the person to present the certificates and trophies. As a mark of respect, some of the distinguished guests including the guest of honour, are requested by the organizers of the festival to give speeches before the presentation of certificates and trophies. Submissions received by the Commission indicated that some of the speeches given by the guests at these occasions are not relevant to the occasion while some tend to be very long, thus keeping the participants and the audience waiting too long. Some submissions also lamented that some of the public figures and senior government officials, did not fully support the festival movement because, when they were invited as guests of honour, they simply sent proxies to read speeches on their behalf.

336. It has always been a convention of the K.M.F. that a limited number of those who excel at the national level are invited to participate at a finalist concert. It has also been adopted as a convention over the last several years that a representative number of participants are similarly invited at the end of the festival to perform to the Head of State at a State Concert.

337. The Commission, however, received disturbing submissions regarding the haphazard manner in which the selection of those who participate in the finalist and state concerts is conducted. Those chosen are not necessarily winners neither are the adjudicators consulted. Submissions expressed anxiety that the choices are in some cases politically motivated. Influential members of the Festival Committee, it was alleged, enforce their decision on others to ensure that some participants who were known to them are given a chance to perform. This supposition is particularly hard to bear when some of those so selected are subsequently promoted by the Head of State at the function.

338. The competitions of K.M.F. are scheduled to take place between May and July every year. The Commission was informed that this period, being the rainy season in certain areas, some participants got into problems in getting to the venues of the competition. The timing of the Kenya Music Festival in July in Nairobi also came under criticism from some choirmasters because of the cold season in Nairobi at the time which sharply contrasted with the weather in the areas where they come from and which, they believed, affected their performance. Besides using Nairobi as the permanent annual forum for holding the festival, members of the public in the provinces were made to feel that they were cut-off from the centre of things, and as such, they were denied the opportunity to listen to the best performers of the festival. A number of submissions suggested that the venue for the Kenya Music Festival should be rotated on the same lines as that of schools drama festival.

339. Submissions from the organizers of the festival at various levels to the Commission underlined that the duration of the festival at any venue is usually scheduled to take place over a minimum period possible. This period ranges between one and two days at the location or divisional level to three weeks at the national level. The Commission observed that the K.M.F. movement has, in recent years, become so popular that there has been a large increase in the number of participants, all of whom must be accommodated within the duration of the particular level of the festival. This has in certain cases resulted in some sessions of the festivals ending as late as 3 a.m. in the morning to the inconvenience of all those involved. Needless to say what problems the choirmasters have to get involved in with their young children.

340. There is a regulation which requires that a number of winners, such as at the district levels, must represent their areas at higher levels of the festival, such as at the provincial level irrespective of the quality of their performance. This arrangement, the Commission observed, favours poor participants being invited from areas with low standards of performance

at the expense of better performers from areas with high standards of performance but who do not qualify because of the limited number of those who can be invited to perform at the higher level of the festival.

341. The Commission observed that where representation necessarily resulted in a very large number of participants taking part in any one class it created problems for the adjudicators in assessing the performance of all the participants in a proper manner. The Commission believes that an adjudicator can effectively execute his work properly only when in any one particular class participants do not exceed sixteen.

342. A number of submissions also criticized the three weeks duration of the national festival in Nairobi. The Commission did not, however, find any validity in this since the classes of the competition were very well arranged and any one participant did not have to stay in Nairobi for more than 2 or 3 days to perform in classes relevant to the performer. The Commission, however, noted that the duration was rather long for the officials and the organizers of the festival as it kept them away from their places of work for that length of time.

343. Another issue which was raised in the submissions to the Commission was the fact that participation in the K.M.F. at the national level presupposes that the participants will have won consistently at every level of the festival from the lowest. Since the divisional or locational level of the festival, which is the lowest, takes place in early May and the national level takes place in July, the submissions emphasized that the participant who goes through the whole range would have spent a good part of 3 months preparing for the various levels of the festival. Where the participants were school children, this arrangement must interfere with their school work as they would have to spend the whole term on the undertaking.

344. In scrutinizing the K.M.F. syllabus, the Commission found it comprehensive in that it covered all manner of verse speaking, as well as diverse genres of music of different cultures. The Commission was, however, of the opinion that this being a music festival, verse speaking could comfortably be eliminated and transferred to drama festival to which it is a little more related than music.

345. As already stated earlier, the Commission found too much emphasis on Western choir-style performance with very little attention to traditional music. Apart from classes 94, 95, 96, 97 which are on traditional African instruments and class 98 which is on traditional dance, the only other class which could be referred to as being traditional was the one on "African folk-song" the title of which is vague and undefined. Folk-songs, being music for the ordinary people in ordinary community, tend to be short, simple and repetitive. Since such songs are not likely to earn good marks at the festival, the choirmasters end up stringing a number of such songs together into a medley or end up composing songs in what they believe to be a folk-song style. Thus, this class of performance at the K.M.F., which many believed to be truly African, was actually a complete deviation from what it was supposed to be.

346. Western choral music which is very heavily relied on, on the other hand, is irrelevant to our culture. The texts of some of them are completely meaningless to our children. However, there have been attempts in recent years to invite compositions from local musicians to replace some of these western songs. But submissions from choirmasters underlined that these local compositions tended to be experimental, amateurish and some were badly transcribed. In addition, some were composed in ethnic languages which were not understood by all the performers.

347. In recent years the K.M.F. has introduced classes for "Own Composition" and adaptation or arrangement of African tunes and melodies respectively. In the opinion of the Commission, these classes have shown a lot of promise though a number of choirmasters are still at a loss in understanding what the classes are about. The Commission notes further that many choirmasters have also found difficulty in realizing their creative potential as a result of lack of adequate training. Thus, many are not able to transcribe the music that they have composed, adapted or arranged.

348. A further look at the syllabus also reveals that a lot of classes are not clearly defined with respect to who should participate or what is expected in their class. For example, participation in primary school classes is left open without making reference to the ages of the participants, yet it is well known that children go to school at a much young age in the urban areas and at a comparably older age in the rural areas. This arrangement the Commission observes, gives an unfair advantage to the schools from rural areas for when the two types of schools compete in one class together because, the older pupils will have more developed voices. Similarly, some classes are simply described as "Pianoforte solo—Bach Class" without specifying the level of competence required. The Commission observes that a Minuet from the Anna Magdalena Book is just as much a Bach piece as is the Goldberg variations and yet there is no way that the two could belong to one class. It is, therefore, necessary to distinguish between the two in the syllabus. It has, also been observed that remnants of colonial definitions have been carried over without question as could be seen in such descriptions of classes as "Folk-songs of any nation, African style".

349. The Commission has already observed that the syllabus of the K.M.F. is fairly comprehensive. It notes, however, that certain genres of music and dance have been overlooked. For example, there are no classes for *Taarab* music, group recitations such as the *Kamba Myali*, and acrobatic dance displays. There being no class in which such performances can be presented, they are sometimes presented in some already existing classes where they don't quite seem to belong. This, needless to say, creates a number of problems in adjudication.

350. Kenya is multi-racial community in which one of the aims is for the people of different races to live together in harmony. One way of fostering this harmony is through the mutual exposure to and understanding and appreciation of one another's cultures of which music and dance are supreme

components. The Commission, however, observes that even though the K.M.F. makes effort to include performances of different racial groups in the country, the objective is not fully realized. For example, rather than integrate performances of Indian and African participants, these are divorced and scheduled for different days of the festival as a result of which the audiences are equally polarized.

351. A further look at the syllabus indicated that there are regulations which participants should observe, such as the number of people allowed to participate in a class, the time allowed for each performance, and so on. The syllabus is mute on the penalties to those who infringe the regulations. There is also no clear way of checking whether a regulation has been infringed upon. Submissions received by the Commission during its inquiry indicated that this being the case wrongdoers who are stumbled upon were subjected to haphazard penalties. To enforce the regulations and penalties, adjudicators are often called upon to assist. They are sometimes required to count the number of participants or time their performances and then make arbitrary decisions on whether certain unspecified number of marks should be deducted, or whether the whole performance should be disqualified.

352. Participation in the K.M.F. at the national level is mostly for participants who will have won in their various classes at the locational or divisional level through the district and provincial levels. The Commission noted however, that there are a number of classes in which participants can enter to participate directly without going through the process of elimination. Some submissions to the Commission were critical of such participation through direct entry for a number of reasons. Firstly they stressed that it resulted in complacency on the part of participants, because they were able to reap the glory of participating at the national level anyway, irrespective of the quality of their performances. In some cases it resulted in poor quality performances being staged at the national level where only high quality performance would be expected. It also favoured participants in and around Nairobi in these classes.

353. In the light of the above review of the Kenya Music Festival, *the Commission, therefore, recommends:*

(a) That instead of the Kenya Music Festival Movement encompassing all institutions under one umbrella, a new structure be adopted whereby each category of institution in the country organizes and runs its own music and dance festivals as follows:

(i) Kenya Schools Music and Dance Festival (to include participants from primary and secondary schools).

(ii) Kenya Colleges (including universities, institutes, and other post-school institutions) Music and Dance Festival. Participation in this festival can be extended to non-institutional performers.

- (b) *That in addition to the schools and colleges festivals which are basically institutional, there should be additional festival movements to cater for non-institutions such as the armed forces, government departments, municipalities, parastatals, traditional dance groups, dance bands, church choirs and others, respectively.*
- (c) *That the new festival movements should draft well spelt-out constitution under the umbrella of their Ministries, adopting the relevant objectives of the present Kenya Music Festival Movement and encouraging all manner of music making.*
- (d) *That in drafting the constitution, verse speaking should be excluded and be transferred to the drama festival.*
- (e) *That it should be mandatory for all the relevant institutions to participate in their respective music and dance festivals.*
- (f) *That the national festivals of the respective institutions should be rotated and be held in other provincial capitals such as Mombasa and Kisumu which have facilities to hold the festivals.*
- (g) *That such festivals should not have congested music and dance programmes. Schools festivals, for example, should be organized such that they must end by 5.00 p.m.*
- (h) *That the regulations governing such festivals should be clear and straightforward.*
- (i) *That where large numbers of entries are recorded as in the case with primary schools, the elimination series of the festival should begin at locational or divisional level and that only a minimum number of entries be organized to participate at the national level.*
- (j) *That all choir and dance classes should be compulsory for all institutions or participating groups.*
- (k) *That the finals of schools music and dance festival be timed to take place during the first week of August holiday so that—*
 - (i) *the learning period of pupils during terms time is least interfered with;*
 - (ii) *accommodation of participants in schools close to the venue of performance is made possible.*
- (l) *That the college's festival be arranged to take place at the time of year that is convenient to all the participants.*
- (m) *That the Festival Committees ensure that music for set-pieces are all available and ready for purchase in good time.*
- (n) *That copyright laws should not be infringed through the photo-copying of set-pieces.*
- (o) *That there should be set-pieces in dances (from different parts of the country) as well.*
- (p) *That there should be set-pieces for mass choir participating in the festival, and that the pieces should mark the opening and the closing of the festival.*

- (q) *That set-pieces in music should be confined to official languages.*
- (r) *That certificates and awards, including trophies, should be available at all levels of the festivals and should also be awarded to all participants including choirmasters and, where possible, these awards should include functional items such as book tokens, agricultural implements, tools and similar objects.*
- (s) *That participants should be made to stay in the performance venue and watch the performances of other groups to help with the improvement of their performance skills and techniques.*
- (t) *That there should be a system of training and accreditation for all adjudicators who may be called upon to officiate at competitive festivals.*

354. Another festival movement which has sprung up in recent years is the Annual Cultural Festival Movement. This type of festival, initially started in Kisii and later spreading to Maragoli, Teso, Baringo and other places, are basically expositions of the general cultures including music and dance performances of the respective ethnic groups.

355. The Commission observes that these cultural festivals are largely organized by individuals who at times spend their own money to finance the activities. These festivals only got off the ground because individuals came together and refused to give up even when it seemed things were desperate and the Department of Culture came in only after things were on the move. Recently the President issued a directive that all districts in the country should have annual cultural festivals. The Commission supports the Presidential directive and suggests that the Department of Culture should get more involved in the planning and organization of the cultural festivals. It means that officials from the department will in consultation with district cultural committees, be involved right from the initial stages of identifying the dates of the festival and items to be presented at the festival.

356. In the light of the above observation, *the Commission, therefore, recommends:*

- (a) *That non-competitive cultural festivals should be organized by the department of culture according to cultural regions or zones of the different ethnic groups such as Mijikenda, Taita-Taveta, Kamba, Central Bantu (Kikuyu, Embu, Meru), Kalenjin, Maasai, Kuria, the Luo, Teso, Interlacustrine Bantu (the Luyia group), Gusii and so on, and should take place at every district.*
- (b) *That each of these festivals should adopt a culturally significant name encompassing the ethnic group in the district such as Kirinyaga Festival for the Central Bantu, Mwanyagetinge Festival for the Gusii, Ramogi Festival for the Luo, Kalenjin Festival for the Kalenjin peoples and such like.*
- (c) *That members of the ethnic groups from throughout the Republic should be encouraged to attend, their own festivals, and that while doing so*

they should invite friends from other ethnic groups to attend with them in the hope that this would foster understanding and appreciation of one another's cultures thus helping to eliminate tribalism.

- (d) The festivals be planned to take place over three days starting on a Friday and that the state should assist by giving those attending such festivals the Friday off to enable them to travel to their respective home areas for the festival celebrations.*
- (e) That the venues for the cultural festivals should be rotated within the area or region.*
- (f) That the timing for the various district cultural festivals should be staggered by the planners so that their occurrence are spread throughout the year.*
- (g) That all the cultural activities should aim at the highest standard of presentation.*
- (h) That cultural exchanges should be encouraged among the different cultural areas to enhance the quality and varieties of performance. Members of music and dance groups from other ethnic zones could be invited on a reciprocal basis to participate in the festivals of different areas.*
- (i) That a district team under the leadership of the D.C., and with guidance of the District Cultural Committee, should be established as the major force and vehicle for the management of cultural festivals.*

357. In addition to the Kenya Music Festival and Cultural festivals, there are a number of other festivals in the country in which music features predominantly. One such type of festival is for church music which has already been discussed. For the last two years the embassies of the European countries in Kenya have also held a music festival of European music to which leading musicians were invited to participate. The Goan Community in Nairobi also organizes small music festivals on similar lines.

358. "Pop" music groups also organize some competitive festivals, though not on a regular basis. It is hoped that those competitive festivals of "Pop" groups will develop at different levels into annual events as that of the K.M.F. during which certificates, trophies and other rewards, such as musical instruments, will be awarded.

359. A number of ethnic or religious groups in the country, such as the Hindus, Moslems, Scotsmen, and others, also hold festivals which are basically religious or ethnic in which music and dance feature.

360. The Commission views with satisfaction the presence of these festivals in this country for their manifestation of diverse possibilities of music and dance performances to the widest possible audiences. It has also observed the need for the organization of music and other festivals throughout the country which helps in renewing interest in active participation. The Commission notes also that the organization of performance programmes and festivals promotes inter-ethnic understanding. Although a number of festivals

for different genres of music and dance as well as for different institutions or groups are organized in the country, the Commission feels, however, that this present organization is not good enough. It anticipates that there should be a forum where there will be an exposition of the best of each genre of music, dance and other artistic expressions the peoples of Kenya can offer.

361. *The Commission, therefore, recommends:*

- (a) *That there should be non-competitive Grand National Kenya Music and Dance Festival in Nairobi annually, preferably in December during which the best representatives of all competitive festivals would be invited to participate, and that invitation for participation should extend to all performers irrespective of race, class or creed. This grand festival should start with pomp pageantry and colour on Jamhuri Day and should last for about 10 days, with events taking place in various venues all over the city should be organized by a National Music and Dance Festival Committee whose membership should be representative of all musical shades in the country.*
- (b) *That there should be festivals organized at the same level as the A.S.K. shows at districts (including urban councils, city council) levels in December, the week before Christmas, during which the best of all forms, and categories of music, dance and other artistic expressions from different institutions, bodies or groups within the district are presented on a non-competitive basis.*
- (c) *That all participant at these non-competitive festivals should be awarded trophies and certificates of participation.*
- (d) *That the National Music and Dance Festival Committee should organize inter-institutional festivals for mass participation, such as a brass band music festival for different groups and levels.*
- (e) *That the festivals should be organized by officials of the particular institution or organization who must arrange courses for the various leaders of the different groups. They would be assisted in this by the National Music and Dance Festival Committee in collaboration with the Ministry of Culture and Social Services.*
- (f) *The festivals should be properly organized on the same basis as football clubs with detailed, carefully organized programme of events.*
- (g) *That all the festivals' committees should organize the recording and archiving of all music and dance presentations at the respective festivals.*

362. In recommending the timing for the grand festival, the Commission was conscious of the fact that in December, the participants from schools will have finished their examinations while with schools in Nairobi being on vacation, there should be abundant accommodation for the participants from up-country.

Uses and Functions of Music in Kenya Societies

363. Having discussed the contemporary scene of music and dance performance in Kenya and made recommendation, the Commission finds it

necessary to discuss the general uses and functions of music and dance which though referred to here in the situation of Kenyan Societies are to some extent universal and also relevant to all peoples of all generations.

364. When we speak of the uses of music, here, we are referring to the ways in which music is employed in human society, especially to the habitual practice or customary exercise of music either as a thing in itself or in conjunction with other activities. In traditional society music is part of social life, not separated from it. Though this body of music and dance tradition is diversified in detail, according to different ethnic groups in Kenya, we find the following generalizations in the uses of music in the societies.

7 365. Music is used in activities related to technology and economics. For example, Kenyan societies have work songs including such types as canoe-paddling songs, songs to accompany the grinding of grains, harvesting of crops, the carrying of goods, and so forth. Song accompanies the technology of medicine as well as its practice, and it is used to assure a good hunt, good fishing, or their activities and contribute to the general economy.

366. Music is also used in social institutions, which comprise social organizations, education, and political structures. Social organization is marked at almost every point by song. The life cycle music includes birth songs, with special sub-division for multiple births; lullabies, naming songs; puberty songs, love and marriage songs; funeral songs; family and clan songs; songs of social associational groups; and many others of equally specific social application. Political structures are constantly involved with songs, as in praise songs for political events and desired political aims and so forth.

367. Yet another use of music is realized in belief systems and control of power. Religious beliefs are expressed through musical prayer, myth and legend set to music, divination songs, cult songs, songs of religious functionaries, and others. The control of power is often through songs of application; magic songs for curing, hunting and many other activities which require super-natural assistance; songs of spirits and other super-human phenomena; melodic invitations; and so forth. It is also acknowledged that music is used in aesthetics which can be divided into graphic and plastic arts, folklore, music, dance and drama. Music and the dance have an inseparable relationship; and drama, in Kenyan societies, almost by definition includes music. Folklore and music are found in conjunction with great frequency as parts of the same performance, when songs form a part of a folk tale; through the use of proverbs and poetic language in song texts in the closest association with music. In addition, special kinds of language are conveyed by music devices as in drum, whistle, and trumpet languages; secret languages are also used frequently in music.

368. When we turn to the functions of music we mean the specific effectiveness of musical elements whereby they fulfil the requirements of a situation by answering a purpose objectively defined. This has involved searching primarily for generalization which are equally applicable to all Kenyan societies.

369. We recognize the function of emotional expression. There is considerable evidence to indicate that music functions widely and on a number of levels as a means of emotional expression. One of the outstanding features of song texts is the fact that they provide a vehicle for the stimulation and expression of ideas and emotions not revealed in ordinary discourse.

370. On a more general level, however, music seems clearly to be involved with emotion and to be a vehicle for its expression, whether such emotion be special or general. The emotion may be religious exaltation; grief; longing or passion; joy; excitement; exaltations of the age; and others. Underlying all of these in a greater or lesser degree is the general function of stimulating, expressing and sharing of emotions. There are songs that evoke moods of tranquility, protest, anger, nostalgia, sentiment, group rapport, religious feeling, party solidarity and patriotism to name a few. Thus music can also function as a social safety valve for the release of religious sentiments. It permits the musician to say, and the consumer to hear, what would otherwise be forbidden, provided that—

- (i) the utterance is formulated in a manner which is recognized as art,
- (ii) the actual content of the utterance is defined as subordinate to its form, and
- (iii) the utterance is understood to be repudiable.

371. Another function of music is to provide aesthetic enjoyment which it does by evolving attitudes implicit in and cultural values held about music and dance performance, qualities which are not necessarily outwardly evident in the objects of such aesthetic attention, and which may, in some ways, be unique to the music of specific ethnic or racial cultures.

372. Related to aesthetics is the function of entertainment which in the Kenya situation, as in other African contexts, has a special dimension. Entertainment is not always for its own sake; it may be combined with certain practical social functions, as already outlined under the various uses of music. In effect this means that there is no conflict between art and utility. Music and dance entertainment may be linked up with functional programmes such as national development in social and economic fields.

373. Yet another, perhaps the most important function of music, is that of communication. Music, however, is not a universal medium of communication. Though the music of different communities of Kenya bear certain elements in common, it does not follow that they are necessarily mutually intelligible in all respects. But despite this possible obstacle to inter-ethnic communication, music still communicates something to those who understand its idiom, and in the case of song, it may communicate direct information to those who understand the language in which it is couched. In so doing, sometimes partly by symbolically representing things, ideas, and behaviour, music can also solicit actual physical response as at dance, in war or at work. Music can therefore be used to further national goals and aspirations simply by communicating what these are in song.

374. Further still music is an important agent of culture which it helps transmit by—

- (i) inducing cultural attitudes, and bringing about conformity to social norms;
- (ii) affirming the validity of social institutions and religious rituals; and
- (iii) by playing a part in ensuring conformity and stability of culture through which young people are brought up to understand, appreciate, and accept their culture, thus contributing to the integration of a society.

375. Finally, music also contributes to the unification and integration of society. It brings both the satisfaction of participating in something familiar and the assurance of belonging to a group sharing in similar ways of life and maintaining similar art forms.

376. The Commission believes that these observations encompass but a fraction of the uses and functions of music in Kenyan societies; and yet they indicate the enormous range of activities in which music plays a part, sometimes tangentially but often centrally. The importance of music, as judged by the sheer ubiquity of its presence is enormous; and when it is considered that music is used both as a summatory mark of many activities and as an integral part of many others which could not be properly executed, or executed at all, without music, its importance is substantially magnified. There is probably no other human cultural activity in Kenya which is so all-pervasive and which reaches into shapes, and often controls so much of the behaviour of Kenyans.

377. The intrinsic value of music and dance referred to above by the Commission has in effect been summed up by Zoltan Kodaly when he says: "Music is a soul—stimulating element of vital importance which cannot be substituted by anything else. Those who cannot enjoy it die of spiritual deficiency. Well-balanced inner life cannot be imagined without music. There are some regions of the soul into which only music is throwing light". It is in this light that, the Commission suggests, music and dance should be viewed universally.

378. The Commission has gone to great lengths to emphasize the importance of music in traditional Kenyan societies. There is no doubt that the societies themselves are changing, but change or no change, mankind remains virtually the same and the importance of music in society must continue.

379. In the opinion of the Commission, Kenya's situation has denied the public the opportunity to enjoy the best there is in the performances of music, dance and other artistic expressions in the country. The Commission laments that the whole field of music and dance in the country is very seriously impoverished in terms of quantity and quality. In addition, the general organization of performances is not sufficiently streamlined.

380. We affirm music enjoyment for all Kenyans at every possible occasion and with minimum efforts or expense. Subsequently, the Commission has made suggestions and recommendations concerned with the improvement of the situation. If the recommendations underlined here are adopted, we hope that there will be abundance of quality music and dance performances for everybody everywhere in the country.

CHAPTER 5—MUSIC IN THE MEDIA

Introduction

381. Listening and viewing of music and dance in the media (the radio, television, gramophone, film) are an extension of the presentation of live performances of music and dance. The uses and functions of music and dance performance discussed in Chapter 4 are, therefore, applicable to the presentation of music and dance in the media. In this chapter, the Commission outlines the extent to which the media including the press have been used with this idea in mind. In doing so, the Commission was conscious of the fact that these media, especially the radio, have widely diversified audiences whose whole range of musical tastes should be catered for.

The Voice of Kenya

382. The Voice of Kenya (V.o.K.) of the Ministry of Information and Broadcasting is entrusted with, among other things, the responsibility of informing and educating the people and providing them with a wide range of entertainment through the radio and television.

383. More than any other, the V.o.K. is the medium most available to the public and, in its function of providing a constant source of entertainment, the presentation of music is the most dominant. For example, in the radio the number of hours allocated to music broadcast far outweighs those allocated to all the other programmes put together.

384. The Commission has already observed that one of the chief functions of music is to provide aesthetic enjoyment and entertainment even while serving other practical or social functions in society. But does the music played over the radio and television by the V.o.K. achieve this function to every listener?

385. Submissions received by the Commission emphasized the fact that this was not the case. The population of Kenya is diversified, with the bulk of it living in the rural areas. The musical experience of this rural population does not go much beyond their respective traditional musics. This is the music from which the rural population are likely to derive the most aesthetic satisfaction and entertainment.

386. An examination of the V.o.K. programmes reveals that authentic traditional musics and dances are ignored. In this way, the entertainment of a very large portion of Kenyan population is deliberately not catered for.

387. Further examinations of the V.o.K. programmes on television also indicated that presentations of traditional dances were totally inadequate despite the fact that the television is an excellent medium for the presentation of such dances.

388. An even closer scrutiny of the music programmes revealed that the bulk of the music presented by the V.o.K. in their programmes is alien. This has been particularly true in the case of the General Service which is almost

totally dominated by Euro-American "pop" music, and though for the National Service, some Kenyan guitar music is included in the programmes, a lot of what is played is popular guitar dance music. This, in the opinion of the Commission is a great shame. The V.o.K. must be the media through which the national identity of the country must be manifested. The need to present genuine Kenyan music on the V.o.K. programmes cannot therefore be overemphasized.

389. While highlighting "pop" music and excluding traditional music, there are also several other genres of music which are either totally ignored or half-heartedly presented by the V.o.K. but which could also appeal to other sections of the Kenyan population. These include other popular music from other parts of Africa, *taarab*, various types of Indian music, other types of popular Western music such as Country and Western, Jazz, classical, and others.

390. The reasons given by the staff of Voice of Kenya for the domination of the programmes by foreign music were that there was only a limited number of tapes and other recordings of Kenyan music in their collection, and also, that there was a feeling that Kenyan music was not popular among the listeners of the V.o.K. because the music was not of sufficiently high quality.

391. The Commission accepts this as a possible valid explanation but it must also be borne in mind that the problem Kenya is experiencing in this respect is one of alienation which has come up as a result of cross-cultural influences that the whole world is undergoing because of improved means of communication. In the view of the Commission, it is because of this alienation that even signature tunes, background music, music accompaniment for advertisements on the V.o.K. are nearly always foreign or are arrangements of foreign tunes.

392. The Commission realizes that the cross-cultural influences are an inevitable aspect of our time and there is no way by which Kenya can isolate itself from it. But while accepting this, we must emphasize again that it cannot be done at the expense of our music. Kenya is a sovereign-state with great music potential from which, with some proper planning and organization, it could be self-reliant. If it is true, as suggested by the V.o.K. staff, that there is not enough tapes and recordings of Kenyan music that was of sufficiently high quality then, again, something has to be done to solve this problem.

393. As mentioned elsewhere in this report, this foreign music has certain negative effect on our cultural integrity. But the massive importation of such music necessitated by the demand of Kenyans whose interests in them was also created by the V.o.K. and other sources also brings about economic constraint since the country has to spend a lot of foreign exchange in its importation.

394. The necessity for the V.o.K. to provide aesthetic satisfaction and entertainment to the listeners has become more important now in the media than ever before. Since, as already stated, there has been enormous decrease

in the incidences of musical activities in the rural areas and almost total non-existence of music performances in the urban and pseudo-urban areas, the bulk of Kenyan population has to rely almost exclusively on the radio for the provision of their musical requirements.

395. In summary, the Commission is of the opinion that the V.o.K. is meant to serve all and be mindful of the entire Kenyan society which must include the minority and majority groups whether such categorization of groups is with respect to age, ethnic origin, religion, level of educational attainment, or any other.

396. *The Commission, therefore, recommends that the V.o.K. should—*

(a) organize a market research to find out which genres of music appeal to the different sections of the community and to ensure that such music was broadcast for them in sufficient quantity at listening times which were appropriate to them;

(b) strive to broadcast traditional music to reach most of those who will derive aesthetic satisfaction and enjoyment from such music;

(c) strive to promote Kenyan music of various types by limiting the transmission of non-Kenyan music to 20 per cent of the total number of listening hours of the broadcast time;

(d) ensure that signature tunes, background music, music for advertisement used in its programmes are mostly Kenyan.

397. The above observations should not be interpreted to mean that the V.o.K. has failed completely in achieving its objective of providing entertainment through music in its programmes. There is a section of the Kenyan population, albeit, rather small, which derives a great deal of pleasure from the programmes. Submissions from this section of the population did emphasize, however, that there were a number of problems which the V.o.K. could look into to improve its programmes.

398. Lack of variety in the music presentation referred to above was one of the points stressed. Some of the submissions underlined that the preponderance of guitar music, even to the extent of infiltrating and dominating the "Kipindi cha Wanajeshi" where one might expect some amount of military type of music, almost bordered on the exhaustion of the listeners patience. The only alternative to guitar music is choir music which has assumed a very dominant position in recent years.

399. As if lack of variety was not enough, the V.o.K. programmes were marred by too many repetitions of certain recordings. Sometimes these recordings were played several times within a day. Some submissions from certain V.o.K. staff underlined that these repetitions came about simply as a result of a selfish attitude adopted by some of the disc jockeys. In order to please themselves or others, they repeatedly play their favourite records or those of their friends or their ethnic groups. In some cases the repetition came about as a result of inducement, through bribery, from producers of record companies for the promotion of the sales of these recordings. Some repetitions

came about because some personnel of the V.o.K. went as far as smuggling such records to the broadcasting house to use them, rather than selecting records from the V.o.K. library as is required by regulation. Thus the normal functions and objectives of the V.o.K. are transformed to that of commercial promotion from which the V.o.K., except one individual, does not benefit.

400. While catering for the population as underlined in the recommendations above, *the Commission recommends further:*

- (a) *That each section of the population should be presented with a variety of its kind of music.*
- (b) *That songs and musical pieces can be repeated in the radio and television programmes, but with some moderation.*

401. To ensure that broadcast of records which were being promoted did not interfere with the normal programmes of musical presentations, *the Commission further recommends that—the V.o.K. should start special commercial programmes on the radio and television for the sole purpose of promoting new releases of records. In this way the V.o.K. can generate additional revenues from the record producers.*

402. Submissions welcomed the attempt of the V.o.K. to use local music in its programmes even though on the television, some were used as filters. A great deal of concern was, however, expressed towards the quality of such local music which left a great deal to be desired. Criticisms of the quality of music were directed towards elements of composition, performance and recording. The compositional elements mostly referred to were concerned with melodic shapes and forms, harmony, orchestration, and the overall form of the music. Criticisms of performance underlined some problems of intonation and vocal quality, as well as a general lack of competence in instrumental performance. Some of the criticisms were directed at the low quality of the recording themselves. They felt that in comparison to the records coming from outside the country, these recordings of Kenyan music were poorly done and the pressing of the records was also poor. Where the music was presented on television such as “Nyimbo za Dini” and “Just a Moment”, the additional problems referred to were concerned with poor production, photography, and sound recordings.

403. It is the opinion of the Commission that the V.o.K. can do a lot to ensure that only Kenyan music of the highest quality was broadcast. The Commission emphasizes that strong measures must be taken by the V.o.K. to ensure that the quality of such programmes was commensurate with similar programmes it imports.

404. The styles of presentation of music programmes by the V.o.K. also came under criticism from the general public. On the radio, most of the programmes are integrated with greetings and requests for the music recordings to be played. Submissions underlined that the programmes tended to highlight greetings and music was relegated to a secondary position. Many, indeed, stressed that greetings unduly interfered with the music. There

were many individuals who simply wanted to listen to music without having to listen to greetings. In these programmes the disc jockeys also interfered unduly with the music presentation through verbal interruptions, sometimes going to the extent of busting into song in accompaniment to the music presented. Some submissions from those who sent greetings also complained that their requests were not honoured.

405. Music does not figure prominently on the television and the V.o.K., as already stated, has not exploited the excellent opportunity afforded by this media for the presentation of dance. At the moment there are only a few regular music programmes. The other music programmes are incidental, haphazard, and unplanned.

406. *The Commission, therefore, recommends:*

- (a) *That there should be periods of continuous presentations of music on the radio which should be uninterrupted. Any verbal explanations could come at the beginning or at the end of the programmes.*
- (b) *That there should be more music and dance programmes on the television.*
- (c) *That music should not be used on regular basis simply to fill up gaps between programmes.*

407. Another point of criticism from members of the public was on transmission time on radio. There was a general feeling that Voice of Kenya seems to cater for office workers only. This is evident from the fact that broadcast times on the National and General Services somehow coincide with times when office workers are out of their places of work. During the office hours, the General Service closes down while the National Service is taken over by schools broadcast. There are very many people who would appreciate listening to music on the radio during those times at their homes or places of work (where these are not necessarily offices) such as factories, building sites and many other places some of which operate for 24 hours.

408. *The Commission, therefore, recommends:*

- (a) *That the schools broadcast should have its own channel.*
- (b) *That the other services should go on continuously until midnight when one of the stations should stay open playing variety of music for the rest of the night until 6 o'clock the following morning.*

409. Submissions from listeners in certain areas of the Republic underlined that the reception and quality of the Voice of Kenya programmes on the radio and television in some regions were very poor. The people in such areas were, therefore, tempted to tune their radio receivers and TV receivers for programmes of stations from neighbouring countries. About 35 per cent of all the people interviewed indicated that they listen to foreign radio stations. This has resulted in their exposure to, and appreciation of foreign music in preference to their own music. The Commission was, however, assured by submissions by members of staff of the Voice of Kenya that this problem was under review and that the situation would be improved throughout the country with the installation of booster stations in many parts of the country.

410. Another chief function of music referred to in Chapter 4 is communication. While the V.o.K. is aiming at providing entertainment and aesthetic satisfaction through music, the Commission feels that it is well-placed to highlight this other significant function of music. Analysis of song texts of the bulk of the music presented on the V.o.K. reveal that many dwelt on love and marriage themes, and that some could almost be regarded as immoral. Some others are irrelevant. They have no national, social or cultural relevance to the aspiration of the people. Besides, many of these songs are presented in ethnic languages and therefore reach only small sections of the population at a time, while others are presented in languages, such as Lingala which hardly anybody understands. As stated earlier, music is one of the most effective mass communication tools especially in the Third World where illiteracy is still a major handicap, and where audio-visual and motor techniques have bigger impact than the written word. The V.o.K. should, therefore strive to select music that will inform and educate the public through the media, thus enhancing its other objectives of providing information and education. For example, the V.o.K. could emphasize songs which highlight positive national values, such as patriotism, unity, development, honesty, and hardwork and those that condemn national ills such as tribalism, corruption, dishonesty, violence, disregard of traffic regulations and others.

411. The entertainment factor of music and dance make them very appealing means of reaching the people. Unfortunately their full potential has not been exploited in the Third World, Kenya included. The majority of these countries have not realized that music activities can play the important role of mobilizing people into the national consciousness and full participation in national matters. In this sense music activities go beyond mere entertainment.

412. Where the V.o.K. presents music programmes to commemorate national days, the music selected for such programmes should be relevant to the particular day. For example, music presented for the Madaraka Day should inform and educate the public what this national day is all about.

413. Where music is presented with the aim of communication, the V.o.K. should strive to communicate in Kiswahili. In this way the message embedded in the song text would be certain to reach a wider audience.

414. *The Commission, therefore, recommends:*

- (a) *That the V.o.K. should strive to present music, the text of which inform and educate the public on positive national values and those which condemn social ills.*
- (b) *That music presented for the commemoration of the national days should have textual relevance to the particular days being commemorated.*
- (c) *That music aimed at informing or educating the public should if possible be presented in Kiswahili so as to reach a wider audience.*

415. As stated above, music communicates direct information through song texts to those who understand the language in which it is couched but there is yet another form of communication through musical performances which is shaped in terms of cultural values which only those brought up in a particular culture can understand and appreciate.

416. Submissions from the members of the public expressed concern that some foreign musical programmes presented by the V.o.K. on television while being excellently produced and presented communicated hidden nuances which were contrary to the traditional values of the peoples of Kenya. It may be true that some of the nuances, highlighted in the presentation of this music, such as sexual connotations, are universal but their presentation in the African traditions is very strictly regulated by context in which they occur.

417. Though it is not to be disputed that this type of music and dance presentation can entertain and relax the mind, the Commission is of the opinion that that form of entertainment can also be used for destructive purposes. That music is not meant to make us better Kenyans. It may, in some instances, take us away from the path of discovering ourselves. It may also seek to persuade us to define our music through standards set by other traditions. The Commission is convinced that however harmless many of the imported Western style "pop" music may seem, being the result of decadent Western morals it may easily have negative influence on our opinions and attitudes.

418. *The Commission, therefore, recommends that any musical programmes presented by the V.o.K. should not infringe upon the cultural values of the peoples of Kenya.*

419. The Commission has emphasized, elsewhere in the report, the need to preserve traditional musics to our people for their aesthetic enjoyment and entertainment. There is yet another reason for the presentation of traditional music in the V.o.K. programmes which is the preservation and dissemination of our traditional music. The rate of cultural erosion resulting from Western influence has had far reaching effect on the practice of our music. The V.o.K. is a powerful medium through which the preservation and dissemination can be effected. It is through this medium that we can regain our cultural consciousness, and pride. In addition to sound, traditional music has strong visual elements of dance and costume without which its significance and aesthetic appeal cannot be fully realized. It is, therefore, important that there should be an inclination towards presenting traditional music on television rather than on the radio.

420. The Commission strongly believes that broadcasting in Kenya is an essential and integral component of national development, and the services rendered must act as the predominant national instruments for the preservation and strengthening of national, social and cultural heritage, and identity of the Kenyan people.

421. In addition to the recommendation about the presentation of traditional music by the V.o.K. for the purposes of dissemination and preservation made in Chapter 2, *the Commission further recommends that, such presentation of traditional music should be representative of all the ethnic groups in Kenya.*

422. Another important function of the V.o.K., as far as music is concerned, is to educate the listeners about different types of music so that they can understand and appreciate the diverse types of music. Music in the contemporary scene is a complex, many sided phenomenon, the apprehension of which calls for a certain preparation, not only of the individual but also of society. Presentation of new music and dance forms, for example, need an informed and appreciative audience. The public should, therefore, be educated through the media to respect and appreciate the compositions and presentations of different types of music in the V.o.K. or anywhere elsewhere such music may be presented. Hand-in-hand with educating the public about music in general, the V.o.K. is an excellent medium for informing the public about what music performances were going on and where they will be taking place. Where traditional music is concerned, such education about one another's musics and dances can foster understanding and tolerance by eliminating prejudices and biases which exist about one another's musics as a result of ignorance and lack of understanding.

423. *The Commission, therefore, recommends:*

(a) *That the V.o.K. should organize special programmes in which members of the public are educated to appreciate and enjoy different types of music.*

(b) *That the V.o.K. should organize special weekly programmes to inform the public of musical events in the country and where and when they were taking place.*

424. As can be seen above, many submissions from members of the public have been critical about music programmes presented by the V.o.K. The Commission, however, commends the V.o.K. for what it has been doing, realizing the very difficult circumstances under which it has been operating. The Commission was informed for example, that no policy has been drafted for the V.o.K. since independence. The objectives stated for the V.o.K. as they stand now were in effect adopted at independence from the then Kenya Broadcasting Corporation without modification and, therefore, do not relate to the cultural development and social requirements of Kenya today.

425. The Commission has noted with regret this lack of official Government policy on broadcasting and the absence of guidelines as to how the above function of the media which is only stated in the outline in the current development plan, could be implemented in the absence of such guidelines. It is therefore no wonder that despite all the efforts of the Voice of Kenya the presentation of music programmes have not always satisfied the people for which they were intended.

426. In view of the criticism directed towards the V.o.K. the Commission observed that mass media has great potential for good or evil, and, the Government has the responsibility to frame a clear and well-defined policy of operation in the light of research, which would ensure the wise and constructive use of the media.

427. For the V.o.K. to be clear about its functions, it is, therefore necessary that it should have a policy to operate on. *The Commission, therefore, recommends that the Government must formulate a comprehensive policy under which V.o.K. should operate.*

428. With the formulation of a policy to guide the operation of the Voice of Kenya stated above, the Commission feels that there are a number of things which the Voice of Kenya could do in order to improve its programmes of music presentation. Paramount to the improvement and success of the programme is the need for the V.o.K. to set up a special department to handle all matters relating to music programmes and any other programmes which may have some reference to music.

429. As music is a special subject which can only be administered by trained individuals, the V.o.K. should ensure that it employs somebody with quality music training and administrative ability to head the department. Such a person would then be assisted in his work by a number of other individuals who have similarly had adequate music training. The Commission observes that there was no such a department or such a person in the set-up of the V.o.K.

430. In order to implement the policy effectively, it will also be necessary for the V.o.K. to set up a Music Advisory Council. Such a council would be responsible for—

- (i) instituting a censorship Board or Committee to ensure that all manner of music programmes presented on the Voice of Kenya were sufficiently acceptable in quality, content, and relevance;
- (ii) ensuring that a code of conduct was formulated for the V.o.K. staff who handle music programmes, and that they all operated within the regulations of code of conduct.

In this way, there will be a prescribed disciplinary procedure within which anyone who infringes the regulations can be dealt with. Such a council should consist of, among others, members of the general public who are conversant with, and interested in the development of music. The Director of Broadcasting and the head of the Music Department could be ex-officio members of the council.

431. *The Commission, therefore, recommends:*

- (a) *That the V.o.K. should set up special department of music to handle all matters relating to music broadcast within its set-up.*

- (b) *That this department should be headed by an individual with quality music training and administrative ability.*
- (c) *That the head of this music department should be assisted in his work by a number of individuals who are also trained in music.*
- (d) *That the V.o.K. should set up a Music Advisory Council to ensure that matters relating to music within its policy, were properly handled.*
- (e) *That the council should consist of some members of the general public who are conversant with and interested in the development of music.*
- (f) *That the Director of Broadcasting and the head of the Music Department be ex-officio members of the council.*

432. The success of any programme hinges to a very large extent on the quality of personnel employed to effect the programme. It was evident from the inquiries of the Commission that the V.o.K. is suffering seriously from lack of trained personnel in different areas of music who can efficiently undertake the work of the production of music and dance programmes. Submissions emphasized the need for training of media professionals and technicians. Without such personnel, however, positive the intentions the V.o.K. were about good presentation, such attempts would be fruitless.

The Commission, therefore, recommends that the V.o.K. must ensure that all personnel, including technicians, who handle music programmes should be properly trained to improved both the quantity and quality of locally produced programmes.

433. The Commission has already underlined the preponderance of foreign music programmes on the V.o.K. Kenya as a sovereign state must, at least after twenty years of independence be self-reliant in matters which are within its control. There are many issues which are not within her jurisdiction to handle, such as world economic recession; the determination of price of import commodities such as oil, cars, and other manufactured goods; the pricing of our exports such as coffee, tea, and others. But music is not one of them. We have a great deal of music potential in this country which must be exploited to the full for our benefit.

434. One of the reasons given for the dominance of foreign music on the V.o.K., as already stated, is that there was only a limited number of recordings of Kenyan music in the V.o.K. collection. The Commission has failed to accept this. On inspecting the V.o.K. premises the Commission learned that there was a fully equipped recording studio which has fallen into disuse. In addition to this very well-equipped indoor studio, the V.o.K. also has very expensive and excellent equipment for field recordings.

435. What is obvious from the observation of the Commission is that the V.o.K. has hardly made any attempt to make use of these facilities to record local musicians so as to build an adequate repertoire of local music for its use. There are very many able Kenyan musicians in the country who do not get the opportunity to record their music commercially but, who, with inclination and sense of purpose on the part of V.o.K., can be organized and recorded for its use. In this way some of the money spent by the V.o.K.

for hiring foreign music programmes or paying royalties to musicians out of the country would be usefully utilized to pay these local musicians who so desperately need it, thus saving the country some foreign exchange.

436. Another reason given for the preference of foreign music by the V.o.K. is that Kenyan music was not of sufficiently high quality. But whereas it may be true in so far as Kenyan "pop" music is concerned since there are no training facilities in the art of composition and performance and the musicians are nearly always self-taught, the same could not be said of our traditional music. There is no yardstick by which such traditional music could be assessed in relation to any other type of music. As far as "pop" music is concerned, it would have been expected that the V.o.K. realizing that the music was not of good enough quality would have made some effort to improve such quality by using facilities available to it to run in-service courses or mount basic training courses for musicians whose music they wish to record, ensuring that these recordings were of technically high quality. The impression one gets is that the V.o.K. is only looking for ready-made materials without any discrimination and are satisfied with the materials irrespective of their quality.

437. Information available to the Commission indicate that in some African countries, as is generally established in many overseas countries, it is the practice for broadcasting institutions to have their own resident music groups to provide these institutions with some of their musical requirements. It is the opinion of the Commission that the V.o.K. could do well to organize such groups within its set-up. Initially the participants in these groups need not be employed specifically to take part solely in the performances of these groups. Instead, musically trained individuals can be employed to undertake any other jobs in the establishment and only participate in musical performance when needed. Eventually the musicians could be employed solely to participate in musical programmes.

438. The Commission has emphasized the need for the V.o.K. to use local music programmes. This must not be interpreted as a wholesale condemnation of the use of foreign music. As said earlier, Kenya cannot be isolated from the mainstream of the worldwide melting pot in which high speed cultural interaction is taking place. There are many excellent musical programmes produced in other countries, the content and quality of which are relevant to our situation and which we could also use with selective discrimination. But Kenya as sovereign state cannot pride itself by constantly being at the receiving end. It must also contribute to this melting pot by producing programmes of high enough quality to exchange with those of other countries on an equal basis. Such exchange programmes can be effected through organizations like URTNA, Unesco and others.

439. In the process of presenting Kenyan music on the V.o.K., *the Commission recommends:*

- (a) *That the V.o.K. should use its facilities, such as studio and others, to record the music of local musicians. In this way some money spent on foreign programmes and musicians could be used in paying local musicians.*

(b) *That the V.o.K. should run in-service and basic training courses for musicians it wishes to record, thus ensuring that their recordings were of technically high quality.*

(c) *That the V.o.K. should organize its own music groups; initially participants in these groups could be hired on part-time basis but eventually they could be employed as full-time performers. This will create jobs for local musicians within the V.o.K. establishment.*

440. Realizing that Kenyan music was just as important as any other and that the V.o.K. cannot always be at the receiving end, and always looking for ready-made materials, *the Commission recommends therefore:*

(a) *That the V.o.K. should use foreign music programmes or materials but with selective discrimination.*

(b) *That the V.o.K. should effect exchange programmes in music with organizations such as URTNA and Unesco.*

441. An establishment such as the V.o.K. must have a comprehensive, well documented and catalogued library and archives of musical materials. Submissions from the V.o.K. staff expressed anxiety that their library and archives were not comprehensive enough, neither were their musical materials well documented or well catalogued.

442. Safety of music materials recorded or acquired by the V.o.K. is of paramount importance. Once materials are deposited in the V.o.K. library or archives effort must be made to ensure that they are retained for posterity. Because of shortage of funds for new tapes, Voice of Kenya very often uses its old tapes by erasing materials that had hitherto been recorded. In this way, a lot of music items which are important are lost. Thus, music recordings by Voice of Kenya serve only a momentary purpose instead of being preserved in its library or archives for future use.

443. The Commission also observed that where deposited, musical materials existed only in single copies. No efforts were made to make additional copies. The Commission further observed with dismay that all musical materials of the V.o.K. were housed in one place, which is the broadcasting house. This, in its opinion, was a very risky state of affair for in case of accident or disaster, all materials would be lost. It would be far better if copies of these materials were also deposited in other places as suggested in Chapter 2.

444. The V.o.K. library and archives are about the only places in which musical materials have been deposited over a period. It is, therefore, the only place where members of the public wishing to listen to such materials could go. Submissions received by the Commission during its inquiry stressed the fact that the library and archives of the V.o.K. were out of bounds to nearly everyone except a few members of the V.o.K. staff. It is the opinion of the Commission that the V.o.K. should, in one of its repositories, be fitted with listening equipment where members of the public can go and listen and view some of these musical materials.

445. *The Commission, therefore, recommends the the V.o.K.—*

- (a) should catalogue and document well all its musical materials;*
- (b) should not erase existing recording on tapes and films; they should be kept in the V.o.K. library or archives for posterity;*
- (c) should make multiple copies of its music materials and deposit them in more than one place for safety;*
- (d) should ensure that one of such repositories of the musical materials should be equipped with listening and viewing facilities and be accessible to the members of the public.*

446. The Voice of Kenya is the one institution which more than any other belongs to the public. While striving to achieve its objectives of serving the public, it is imperative that the opinion of that public should be sought to find out if the objectives were in effect being achieved.

447. The Commission in its findings came to a conclusion that no attempts were made by the V.o.K. to find out the opinion of the public concerning what music programmes are presented and how they are presented. The Commission has observed that in the absence of such evaluation and criticism the V.o.K. continues presenting its musical programmes without feeling the need to change course or alter them and so can easily go astray without realizing it. Perhaps, even more importantly, such as immunity to outside criticism means that the V.o.K. is entirely dependent on self-criticism, thus being oblivious to the sentiments of the public that it is, in the first instance, out to serve.

448. In view of the above observations, *the Commission recommends that—the music Advisory Council of the V.o.K. should institute a system consultation and feedback from members of the public of all its programmes, as to the content and manner of presentation of music when designing and ensure that the public sentiments were borne in mind when designing programmes.*

449. In addition to presenting musical forms to the members of the public with the intention of making them understand and appreciate those forms, as described above, the V.o.K. has an additional responsibility of exposing new forms of music and dance performances. Such new forms may involve new developments which have resulted from experimentation by trained artists.

450. Radio and television in particular can be used for realizing practically all the development objectives for music, dance and other performing arts programmes—for promoting growth and development by providing new outlets for concerts of traditional music as well as dance and drama. In this way the media would help in developing and crystallizing informed critical opinion on which musicians can rely.

451. *The Commission, therefore, recommends that the V.o.K. should be used for the exposition of new forms of music and dance which are the results of initiative and experimentation and that members of the public be*

given the opportunity to express their feelings whether these experimentations were pointing towards the right directions and so deserving to be developed further.

Other Media

452. The emphasis on the use of foreign music is not limited to the V.o.K. The Commission noted that recorded music made available to members of the public at hotels, airports, railway stations, and other places through public address system, juke boxes, hi-fi systems at discotheques and at other public places, as well as background music to locally produced films and documentaries, is similarly dominated by foreign music. The Commission has already underlined the fact that Kenya, with its limitless musical potential, must be self-reliant in its musical requirements on the V.o.K. The same sentiments must also be expressed regarding the use of music on these other media.

453. *The Commission, therefore, recommends:*

- (a) *That at least 80 per cent of recorded music and records played in hotels, restaurants, shops, airports, discotheques, and other places must be of Kenyan origin.*
- (b) *That films and documentaries which are produced in the country should use local music as background or incidental music.*

454. To ensure that these recommendations are implemented, it will be necessary that a certain number of music inspectors are appointed within the Department of Culture of the Ministry of Culture and Social Services to ensure that the regulations about the use of Kenyan music at public places and films and documentations are effected. *The Commission, therefore, recommends that—music inspectors be appointed by the Department of Culture to check that the regulations about the use of Kenyan music at public places and in films and documentations are effected.*

455. The press is, in some way, an extension of the V.o.K. and as such all that have been recommended for the V.o.K. can apply to it. The press should, therefore, play a part in educating the public by explaining to them the different kinds of music that exist in Kenya, and by running a column in music. In addition, the press should also disseminate information about when and where musical and dance performances take place, including what new record releases were available in the market.

456. In the light of the above observations, *the Commission, therefore, recommends that—the press should take a more active part in informing and educating the public about music and dance activities taking place in the country.*

CHAPTER 6—MUSICIANS

Introduction

457. The importance of music and dance in society has been underlined in Chapter Four of this report. Without the musician such important goals cannot be realized as he is the agent through which music and dance performance is effected. His role in the whole process cannot therefore be over-emphasized.

458. In Kenya two main categories of musicians can be recognized: traditional musicians and contemporary musicians. In this chapter the Commission examines the training facilities and resources available to these musicians to enable them to perform their music to the best of their ability. In addition, the Commission examines to what degree their services are recognized, whether they are usefully utilized and whether they are adequately rewarded for any such services.

Traditional Musicians

459. In Kenyan traditional societies a musician, no less than any other individual, is also a member of society. His role as a musician is not divorced from that of ordinary life, but he is nonetheless recognized, acknowledged and respected as a specialist in his profession.

460. The role of a musician in society is to perform in a variety of diversified number of social and ritual occasions in the process of which he is basically to educate, inform and entertain his audience. Where the need arises, he may also evoke physical response, express emotion, or uplift the spirits of those who listen to him. In so doing, he will emphasize and perpetuate the social and cultural values of his society.

461. A musician's contribution may be acknowledged only by recognition of ability unaccompanied by any form of emolument but very often he will receive some payments in the form of money, or gifts in the form of property.

462. In order for him to acquire the skills necessary to play this role in society, he has to undergo various forms of training and exposure to musical situations. Such training is however not given to everybody. Music, in most instances, is regarded as a talent to be discovered and fostered, and where that is the case, the individual can attain high levels of performance through their achievement. But there are also other individuals who become musicians through being ascribed the role by inheritance through kinship.

463. The Commission has underlined elsewhere in the Report to what degree foreign influences have undermined our traditional practices, including music and dance performance and hence the part played by musicians in society. The Commission similarly observed that our children are getting less and less interested in acquiring the techniques and skills of traditional music and dance, either because they have to pay much attention to school work or simply because they associate such practices with the past.

464. Traditional musicians have a role in preserving and disseminating our music and dance traditions. As is well known, however, the traditional practice of passing on musical knowledge from parents to children in the homes or through social experience and apprenticeship is becoming less and less the rule. Because of formal education, fewer and fewer children learn music and dance through the old system. The teaching of traditional music and dance, therefore, needs to be emphasized in schools and colleges. This would ensure that traditional music and dance knowledge is transferred to the present generation who will become musicians, composers, instrumentalists, singers and dancers to take over from aging musicians and dancers.

465. *The Commission, therefore, recommends—*

(a) *that the teaching of traditional music and dance should become an essential part of the school and college curricula;*

(b) *that traditional musicians and dancers be employed to teach and demonstrate their art in our schools and colleges, including the university and be paid appropriate professional fees.*

466. With the diminishing of traditional occasions for music and dance performance, musicians, as outlined in Chapter Four, have had to look elsewhere to perform their music. This essentially involves musicians performing in new non-traditional settings which are invariably out of the original contexts.

467. Earlier in the report the Commission observed that the traditional musicians, both in the rural as well as in the urban areas, have tried a variety of new forums in an attempt to find alternative lucrative venues for performance. Submissions to the Commission show that where these efforts fail, they have been prepared to accept any opportunity available to them. Thus we find some traditional musicians, largely on their own initiative, playing at night clubs, bars, market places, or privately in homes of friends or clansmen.

468. The Commission further noted that, in order to survive, some traditional musicians who are not necessarily the best, have been willing to form certain symbiotic relationship with individuals or institution which sponsored them to perform, for example, on national and state occasions, and at cultural festivals.

469. The performance of traditional music and dance at national and state occasions has already been discussed in the previous chapter. The Commission observes that despite sponsorship just referred to, attention given to the welfare of traditional musicians and dancers, when they are invited by chiefs and other government officials to gather for such occasions, leave a lot to be desired. Submissions to the Commission indicate that adequate transport arrangements are not always made where musicians have to travel far to the venues of performance. Furthermore, owing to poor administrative arrangements they are made to wait too long at the venues. They may be asked to be at a place at 5 a.m. even though the actual performance starts

at 12 noon or later. When it becomes necessary to spend the night at the place of performance, suitable arrangements for accommodation are not made. As if this were not enough, they are seldom fed properly. The usual meal for each person in a period extending from morning till evening is a bottle of soda with half-loaf of bread. In addition, where they have spent their own monies on transportation from their villages to the place of assembly, they are not always compensated. In addition to these problems, not all those musicians invited are actually asked to perform, and when they do, they just parade past without being given adequate time to demonstrate their skills. All in all musicians are not given incentive or encouragement for the services they render to the country. In short, they are exploited. They purchase and maintain their own dance costumes and musical instruments, and they leave their own work or sacrifice their business hours to help promote the cultural image of the country.

470. As already outlined in an earlier chapter, and also alluded to above, one of the problems that the traditional musician has to cope with on such occasions is that of undue political influence, a factor which has serious adverse effects on his profession. Submissions received during the interviews held by the Commission reveal that one such deleterious influence is the insistence that the traditional musician should deliver his song in Kiswahili. Another more insidious one, is the demand by certain individuals behind the scenes, with political motivation, that their praises be sung as a pre-condition to promotion and selection to perform at public occasions. The Commission observes that this practice tends to kill freely inspired composition.

471. Urban settings at which traditional musicians perform include hotels, bars and private homes. Apart from what has already been said about such settings, the Commission observes that the association that traditional musicians have with patrons in such settings is frequently exploitative. The musician, or groups of musicians, are not always adequately remunerated for their efforts. Though the hotels and bars which employ such musicians do a stirring job by giving traditional artist an opportunity to earn a living, they could do even better by employing traditional musicians as regular subordinate staff who are called upon to perform as or when the need arises.

472. One of the strongest reasons for advocating regular employment for musicians is the fact that in the contemporary situation the traditional musician is made use of only occasionally, if at all. Since he is economically in a weak position, and cannot support himself and family by his music he is open to temptation and exploitation, especially by unscrupulous recording companies.

473. The Commission observes that the Government has, within limits, a role to play in ensuring that the traditional musicians is gainfully employed beyond the mere provision of subsidies for travelling performers on national

days and other occasions, as is presently the case. But the Commission further observes, however, that at the moment, expectations are raised far beyond what the Government alone can do.

474. Occasionally the musician is also asked to perform for research purposes. Some of the researchers involved pay handsomely, or even overpay; others do not. There is a conflict here, where on one hand the field is spoiled for other bona fide researchers, and on the other, the artist is exploited. In the opinion of the Commission some figure of remuneration to traditional musicians should be set as a guide, where the material collected from him is purely for research.

475. Traditional musicians who release recordings of their music do so in two ways: either as a private venture or through material originally intended for research but which are later published. Where the latter situations occur the Commission is of the opinion that the musician must be paid according to copyright laws. The agreed figure with regard to collecting research data should in no way be regarded as commercial payment that absolves the researcher from this obligation.

476. Another venue available to the traditional musician releasing recordings of their music is through the commercial recording studio. Traditional artists were among the earliest to make use of such facilities in Kenya. The Commission observes that though traditional musicians, like other musicians have many problems in such undertakings, the crux of the matter is that they are not always paid their dues according to copyright laws.

477. Further submissions to the Commission reveal that traditional musicians play to culturally mixed audiences in unusual contexts, which may include performing indoors or before a microphone. This results in performances that tend to be haphazard, poorly organized—a situation not conducive to the available traditional repertoire being fully exploited. The Commission observes that for best results in the contemporary settings, traditional musicians need to be trained both to acquire new techniques as well as to maintain the knowledge and skills handed down to them.

478. With all the various problems he has to face, it is not surprising that the traditional musician is frustrated, and that a lot will need to be done before he can regain his morale and self-respect. Many submissions suggest that it is this unfavourable situation rather than the lack of talent that inhibits the ability of the Kenyan musician to produce good music.

479. Traditional musicians and dancers, irrespective of where they come from, are people with similar goals and aspirations. The Commission is of the opinion that traditional musicians as a group would stand to benefit by forming their own association, perhaps, organized according to divisions or districts. As part of the objectives of that association and in contribution to development, the musicians should in addition organize co-operatives. Further still, in order to cater for and to protect their interests, all the traditional musicians in the country should collectively form only one national association.

480. In view of these considerations, *the Commission recommends:*

- (a) (i) *That prominent individuals and all good groups of traditional musicians and dancers be recognized and given a chance to participate on national, state and other occasions.*
- (ii) *That only those invited to actually perform be asked to attend such occasions, and that they should be given adequate opportunity to demonstrate their artistry and to explore their repertoire.*
- (iii) *That in organizing musicians for such occasions they should be provided with adequate transport, food and accommodation.*
- (iv) *That they should be reimbursed for transport and other expenses incurred in the course of travelling to venues of performance.*
- (v) *That they should be given some honoraria for their services. Guidelines should be drawn out by the Ministry of Culture and Social Services as to how much should be given. As a further incentive, those performers who excell should be rewarded with functional objects like blankets, and other items.*
- (b) (i) *That ways and means should be devised to provide regular employment for musicians and dancers.*
- (ii) *That hotels in particular and other private institutions which use the services of traditional musicians should employ such musicians as regular subordinate staff who would be called upon to perform as and when the need arises.*
- (iii) *That the Government has a role to play in ensuring that the traditional musician is gainfully employed even though it cannot carry out the whole alone. Private commercial bodies and other institutions should also be involved as suggested above.*
- (c) *That where music material intended for research purpose is later published for commercial use, the musician must be paid according to copyright laws.*
- (d) *That, similarly, where musicians make commercial recording they should be paid their proper dues according to copyright laws.*
- (e) (i) *That traditional musicians and dancers are particularly vulnerable to exploitation by various agencies and so should be protected by relevant legislations and cultural policies.*
- (ii) *That in general, these should ensure that they are properly compensated in research, for example, a figure should be set as a guideline for their remuneration. Such a figure should not be regarded as commercial payment. Similarly their employment as subordinate staff by hotels, for example, should be subjected to normal laws regarding minimum payment as well as additional recompense for performing music.*
- (f) *That freedom of artistic expression should be protected, and the musicians encouraged to produce freely inspired compositions.*

- (g) (i) *That musicians in a division or district should form an association to cater for and protect their interests.*
- (ii) *That as part of the objectives of such an association, in order to further the developmental needs of its members, the musicians should in addition form a co-operative.*
- (iii) *That all the regional associations should together form one national association of Kenyan traditional musicians.*

Contemporary Musicians

481. The issue of professionalism in music defined in terms of whether a musician depends entirely on his musical skills for economic support has not featured in our discussion with respect to traditional musicians in Kenya. Traditional musicians, as already mentioned, are not wholly dependent on their skills but as ordinary members of the society, they sustain themselves through subsistence farming or through other means of gainful employment.

482. In examining musicians in the contemporary setting we encounter a different category of musicians, the professional musicians whose livelihood depend entirely on his musical skills. Under this category we have the brass bands musicians who are employed specifically by the Armed Forces, the police and prisons to provide the musical needs of the employers, and the popular dance musicians who perform contemporary "pop" music of their own creation, some of which are modelled principally on traditional music while others are hybrid types of African and Euro-American music including imitations of Western "pop" music.

483. Submissions from members of the brass bands indicated that they were well catered for in employment and general welfare. The submissions, however, indicated that they lacked high-quality training which has resulted in inadequate intonation, phrasing and the general interpretation of music they perform. The Commission was informed, however, that some few members of these bands had been given the chance to go and study their instruments overseas but that the exercise had not been a useful one since the courses were mostly on interpretation of advanced music requiring high degree of initial competence on the instruments and advance knowledge in the theory of music which the trainees did not have.

484. In view of the above observations, *the Commission recommends— that a programme of high quality training be initiated locally for those who perform in brass bands.*

485. Submissions from musicians engaged in dance type music, indicate that they are not as content as their counterparts in the brass bands. The Commission was informed that these musicians were plagued with many problems.

486. Many submissions stressed the lack of training facilities. Most of these musicians were therefore self-taught: They learned their art in an informal way by ear. Music is a specialized art which requires very high

quality training from any one engaged in it for a successful execution of the art. The Commission therefore observed with regret that there is no training institution in the country where these performers could either study popular music, learn properly to acquire some amount of skills and advanced techniques on the instruments they use in their performance, seek professional advice, if need be, or learn to write or arrange music for dance bands. The provision of such training facilities, the Commission observed, has led to great success of this type of music in certain African countries such as Zaire, and there is no reason why Kenya could not emulate this example. This lack of training facilities has, in the opinion of the Commission, contributed much to the very low standards in the composition and performance of Kenya's popular music, which in turn has resulted in the constant use of non-Kenyan music on the radio and television. The lack of training in the technique of music practice, which subsequently leads to lack of competence in composition, has also led the musicians to get involved in too much copying of music from foreign lands.

487. The Commission also observed that there was a general lack of specialization in the different aspects of the music profession amongst these musicians. In nearly all cases a musician was expected to be the lyricist, the composer, the orchestrator, and the performer; yet these branches of the profession were highly specialized, each requiring special talent and training.

488. Moreover, it came to the notice of the Commission that some musicians just could handle "strange" foreign instruments. Such musicians were not always aware that the quality of a musical instrument is not necessarily directly proportional to the quality of music performed on them. There are instances, particularly on television where musicians have been content merely to display flashy equipment without producing music of comparable sophistication.

489. In view of the above observations, *the Commission recommends:*

(a) *That training facilities offering long-term and short-term programmes in music, should be initiated for musicians in the country.*

(b) *That seminars, workshops, and in-service courses should be organized for practicing musicians all over the country so that they can improve their standards of music composition and performance.*

(c) *That experienced musicians in the country should be used as instructors on the training programmes.*

(d) *That the different aspects of specialization in music need to be recognized and musicians trained accordingly in the specialities.*

490. Another problem frequently mentioned in the submissions, was the high cost of musical instruments. There were indications that musicians were finding it difficult to purchase modern instruments because prices were too high. Practising musicians were therefore content to hold onto their old instruments which were inevitably deteriorating in quality, while upcoming musicians could not make a start at all. Some submissions also indicated that owing to import restrictions, certain desired instruments were just not available.

491. With the inability of the musicians to purchase their own instruments the only venue available for them to practice for any specific programmes was in special studios which offered musical instruments for hire. This arrangement was, however, very expensive to the musician. In addition, the musicians also encountered unfamiliar musical instruments, the proper use of which they were not sufficiently briefed in.

492. The Commission notes with concern the high cost of musical instruments and therefore *recommends*:

- (a) *That in order to lower the high cost of musical instruments so as to enable musicians to acquire good quality musical instruments the Government should consider lowering duty levied on imported musical instruments; and providing assistance to the musicians through loans in the same way as it does to other organizations such as the Ministry of Agriculture.*
- (b) *That the Government should relax import restrictions so that desired musical instruments can be made more available.*
- (c) *That a system of hire-purchase of musical instruments by musicians be initiated.*

493. The realization of music talent which may eventually lead to success in music profession depends entirely on such talent being discovered by an individual or institution which subsequently gives the budding musician a springboard from which he can start operating. In this respect the discovery of talents in the music profession is like that of other creative and performing arts. Having been discovered, the musician depends fully on the patronage of an institution or the public at large for his art to flourish: the arts can hardly flourish without the support of some form of patronage.

494. Submissions received by the Commission indicated that in Kenya there are hardly any individuals or institutions which can sponsor musicians to start off in their profession. Kenyan musicians, therefore, find it very difficult to make a start. They have, therefore, to rely entirely on their own initiative and resources in the endeavour to become members of the music profession.

495. Having decided to be a musician, the individual is then faced with an unlimited number of problems, some of which have already been discussed above. The immediate problem he encounters at this stage is one of organization. The musician has to decide whether he has to perform alone, start his own band or join an already existing band.

496. Another problem which is of more serious consequences is where to perform. It has already been underlined in Chapter 4 that opportunities do not exist where these musicians can perform. While there has been rapid growth in the employment levels of both central government and public sector as a whole, the issue of employment, especially of musicians, remains one of the most serious problems confronting the profession within Kenya's limited economic system. Even areas where they could easily be employed have increasingly been monopolized by discos in recent years.

497. Yet another problem which these Kenyan musicians have to contend with is one of competition from foreign bands. With the lack of proper music training, which is further compounded by an impoverishment of musical instruments, many of the Kenyan musicians cannot stand against these foreign bands with their very well trained performers and their sophisticated musical instruments. It is, therefore, not surprising that proprietors of hotels, casinos and night clubs, where live music performances take place, prefer foreign bands at the expense of local bands.

498. The Commission regrets that the deficiencies referred to above have necessarily led to the one-way flow of musicians into Kenya with no reciprocation of a similar flow of musicians from Kenya to other countries. An observation similar to the one made about the development of Kenyan music for foreign consumption in the media on exchange basis is, therefore, equally applicable here.

499. The Commission observes that the reliance on discos in night clubs and the hiring of foreign musicians at places where Kenyan musicians would have performed also deprived the local musicians of their livelihood and dampened their creative enthusiasm.

500. Submissions from up-country musicians to the Commission also underlined that they were often looked down upon in their own local areas in preference to musicians from Nairobi. Thus whenever there were occasions, such as national days, and social celebrations during Christmas, when live performances of music and dance were required, local musicians were ignored and, instead, those from Nairobi were invited. This, the Commission observes, undermines the morale of these musicians.

501. The Commission observes that, whereas it is true that the Government cannot be wholly or even primarily be responsible for directly providing gainful employment to all Kenyan musicians, it can use its machinery to facilitate and encourage the creation of employment opportunities for them.

502. From the above observations, *the Commission, therefore, recommends:*

(a) That the Ministry of Education, Science and Technology and the Ministry of Culture and Social Services should design ways and means by which young talented musicians and amateur musicians can be discovered and given opportunity for proper training in music. This will lead to the production of well-trained talented musicians in the country.

(b) That the Government should use its machinery—

(i) to ensure the patronage of Kenyan musicians by hotels, bars, night clubs, and individuals who organize public music performances by passing a legislation to minimize, and if necessary to outlaw the use of disco music or non-Kenyan musicians in the country;

(ii) to ensure that Kenyan musicians were adequately remunerated when hired to perform;

- (iii) *to ensure that Kenyan musicians were given opportunity to share performance time with discos or foreign musicians, when necessary.*
- (c) *That the Ministries concerned should make the necessary arrangements for the local musicians to be given crash training programmes in music to ensure that their music performances are of high enough quality to replace, as soon as possible, the part played by discos and foreign musicians' at public musical functions.*

503. The Commission has observed the dominance of live music performances in Kenya by foreign musicians. This is not necessarily to condemn the music which they perform. Much of their music is of very high quality from which Kenyan musicians stand to gain a lot. The use of non-Kenyan music also provides variety to the Kenyan public. What we have emphasized is that, such musicians cannot be employed in Kenya at the expense of Kenyan musicians. The Commission welcomes the use of such foreign musicians but only on an exchange basis.

504. *The Commission, therefore, recommends:*

- (a) *That the Government should discourage the use of foreign musicians in the country by limiting the issue of entry and work permits to such musicians.*
- (b) *That the rate of taxation on the earning of foreign musicians in the country be increased.*
- (c) *That the foreign exchange allocation to promoters who wish to invite visiting musicians from abroad be strictly restricted.*
- (d) *That a system of exchange with musicians from different countries be effected on reciprocal basis.*
- (e) *That more opportunities for music performance should be created for Kenyan musicians. For example, they should be hired by municipal and urban councils to play at parks, market places and other public places for the entertainment of the public, especially at the weekends.*
- (f) *That local musicians should be given priority to perform in their own areas instead of inviting musicians from Nairobi and elsewhere, and that where musicians are invited from Nairobi, such local musicians should be invited to share platform and perform in turn with them.*

Recording Industry

505. Apart from gaining remuneration from regular employment and from institutions and some members of the public, with which they make contractual arrangements, musicians are able to obtain income from recordings of their music with various companies engaged in the industry.

506. The music having been recorded and pressed into discs must then be promoted. The public must be made aware of new releases so that they can buy them. Promotions can be effected through the Voice of Kenya and newspapers. In this respect the Commission was made aware of dissatisfaction

among musicians who complain that for records to be played on the radio, the disc jockeys, and sometimes even the writers of newspaper columns, had to be bribed if a musician or a music group were to be featured on the radio or the papers. For a band to appear on the television, for example, complicated private arrangements with producers of music programmes are to be effected.

507. In spite of promotional difficulties the Commission observes that the music industry is a possible goldmine for Kenyan musicians. There are many Kenyans who, under normal circumstances, would hardly have a chance to patronize the musicians directly at venues of live performances but yet do so indirectly by purchasing disc or cassette recordings of these musicians to listen to through domestic facilities they possess such as record-players and radio-cassettes. This, the Commission observes, is one of the most common ways in which many Kenyans listen to music: statistics show that the sales of gramophone records and cassette tapes in Kenya continue to soar.

508. The Commission however notes that though these facilities are a veritable goldmine to musicians the possibilities available have not been fully exploited or utilized, and where attempts have been made to do so, they have not always been done to the benefit of the musicians.

509. Submissions received by the Commission concerning the matter indicated that availability of commercial recording facilities was far from adequate. In the first instance nearly all the recording studios were located in Nairobi, thus not being readily available to up-country musicians except at great sacrifice of time and travelling expenses.

510. In contrast, there was an indication that, for Nairobi musicians and musicians who venture from up-country, there were almost more than enough recording studios. This, in fact, was to such an extent that many studios were lying idle, and some were on the verge of winding up; yet the musicians were far from being content. They complained of high recording fees which they could hardly afford, and where they did not have instruments and had to rely on hiring instruments belonging to the studios, the hiring rates for these instruments were too high for many of them to afford. The musicians also complained about the lack of venues for practice thus, again, having to rely on studios, the hire of which were equally expensive. This resulted in some items being recorded which were not only poorly composed but were also poorly rehearsed and therefore of very low quality.

511. Where the musician himself bears the expenses involved in the whole field of music recording, which includes the expense of pressing and mass-reproducing his music, the situation is equally tough, expensive, and unprofitable. First, the musician decides on a suitable label which costs between Sh. 800 and Sh. 2,000. He then takes his music to the studio and pays for the price of a tape at about Sh. 300, and charges on studio facilities at Sh. 400 per hour. He also has to pay the East African Record Company a sum of Sh. 920 for a single, or Sh. 2,000 for a long playing record stamper. If the recording artist is satisfied with the recording, he has to pay for the minimum

release of between 200 and 350 records at Sh. 4.50 per record. The promotion and selling of a record is the sole responsibility of the musician. To produce 350 records, a musician must, therefore, have at least, Sh. 3,000 for a single record, or Sh. 6,000 for a long playing record.

512. Individual ventures by up-coming musicians, or any musician for that matter, except for those who can claim to be successful, of which there are not many, is therefore out of the question. Musicians have therefore to record through record companies. Only the companies have the means to afford the charges for the hire of studios and instruments where necessary, and the facilities for paying V.o.K. and newspaper staff to eventually promote and subsequently boost the sale of a record. Under this arrangement the company first listens to the musicians compositions and decides which items it wishes to record. The selected items are then recorded and the musician paid on the spot an advance of between Sh. 300 and Sh. 500. This advance is recovered by the company from the royalties due to the musician when records are sold. The musician is paid some commission, ranging between -/30 cents and KSh. 1 on every record that is sold.

513. The sadest submissions received by the Commission throughout its work were, however, those concerned with the war that goes on between the musicians on the one hand, and the producers, record companies, and even leaders of music groups on the other. Those involved in the music recording industry together with leaders of music groups working either singly or in various permutations and combinations, the Commission was informed, have caused the musicians so much concern that recently some musicians in desperation, drafted and submitted a memorandum to His Excellency the President if he could intervene.

514. One submission after another emphasized the manner in which musicians were exploited by these bodies who were often described as corrupt, unscrupulous and having mercenary tendencies. Many indeed underlined that the bodies were all out to exploit the musicians for their own gains.

515. These bodies provided services, yes, but usually at great expense to the musicians who in most cases were completely ignorant of their legal rights according to copyright laws of Kenya. But even if they were, the musicians were often too poor to wait for their royalties, and instead settled for the payment of a certain sum of money, subsequently losing any rights on the recording. An arrangement such as this favours the producer where, for example, a record becomes a hit.

516. The musicians further complained that records sometimes took too long to come out and very often not enough were pressed. Occasionally they were cheated by the recording companies themselves who claim that the record "did not come out" only for the record to be heard later in the shops. Under such circumstances, the musician is, strangely enough, happy that the record came out but, all the same, he loses everything. There was one interesting case in which a music group, having recorded their music, and having heard

their record being played over the radio were going to press for their claim when the recording company demanded that they pay for the "losses" it had incurred on issuing a record which, it claimed, had not sold!

517. The Commission also noted that even enlightened musicians were often not shrewd enough to launch legal proceedings against record companies even when they were aware that a criminal act had been committed against them. Many felt they could not afford the lawyers fees for such proceedings and therefore left matters to stand as they were.

518. Thus with no royalties and with decreasing public support of live performances as the music of particular artistes go out of fashion, musicians are bound to get poorer with age. This is so notwithstanding the fact that their recorded music could still sell and thus go a long way to help them in their old age.

519. From the above observations, it is evident that in the opinion of the Commission, the musician is either paid a paltry sum when he undertakes recording through a recording company, and has little hope for further profit; or, where he undertakes his own expenses, he has to raise a relatively substantial sum without ensuring that correct royalties will be paid to him as there is no way of accounting for the number of records cut by the manufacturing company. At the moment, the artist is not covered by "mechanical" rights; in fact, to date, the recently formed Musicians' Performing Rights Society has not included Mechanical Rights in its constitution.

520. Submissions from recording companies however underlined that theirs was a high risk business. It was always a "short in the dark" because there was no way of knowing in advance, which recording will sell or will not sell. Besides, even if a record sold, most records were not of lasting musical value, and as such sales were effected over a very short time indeed, before a recording was relegated into oblivion.

521. Certain submissions also indicated that the sales for any recording was always limited to a very small number. This was due to a number of reasons. For example, they indicated that unless a song was sung in Kiswahili, a recording had only a parochial circulation within an ethnic community, and that such records, including those sung in Kiswahili, hardly appealed to markets outside Kenya because the quality of their technical and musical content were not always very high. Some submissions indicated that since the price of records was not controlled retailers charged high prices which could not be afforded by many customers.

522. Another reason given for the low sales figures of records was that there were no cheap record players in the country which many people could afford and as such only those few people who could afford the expensive record players subsequently bought the records. Other listeners preferred to buy cassettes to discs because cassette player now come in combination with radios, and were, in addition easier to handle.

523. Yet another reason given was that enlightened Kenyans have increasingly acquired a taste for non-Kenyan music and as such preferred imported records to locally manufactured ones, both for taste as well as for the satisfaction of listening to recordings undertaken with high quality technology. Submissions from this section confirmed this allegation. They claimed that the Kenyan market was flooded with substandard recordings since recording companies were willing to virtually record any item which was presented to them without censor and suggested that such quality could be easily improved if only a censorship board was introduced to ensure that only good quality music was recorded. This step, they added, would spur musicians to pay more attention to the quality of their products.

524. Further submissions from the recording companies underlined that the recording industry was far from being satisfactory. In the first instance the industry was dominated by a foreign company which did not respect copyright laws.

525. The attention of the Commission was also drawn to the fact that there was only one pressing plant in Kenya which was overloaded and despite its working at full capacity could not turn out records in good time. Besides this delay, the pressing plant also catered for a number of countries in Eastern and Central Africa which lead to congestion, resulting in the pressing of Kenyan recordings being further delayed.

526. Further submissions from the recording companies also indicated that they were faced with serious financial hardships as a result of government restriction on foreign exchanges as well as the high duty imposed on tapes and recording facilities. Because of these obstacles they could hardly improve their technical facilities. Many were therefore using outmoded recording machines which could hardly compete the recordings done in other parts of the world using the latest high quality recording facilities. This lack of modern quality equipment combined with the prohibitive increase in the price of reel tapes in recent years, means that record companies can neither produce high quality recordings needed, nor reasonably cut down on the cost of records.

527. Faced with all these problems, the recording companies felt that they were doing their best for music in the country, considering the difficult atmosphere in which they were operating.

528. In summary, the Commission observes that the country's record industry is existing under very difficult conditions. It is plagued by several flaws and shortcomings such as bad recordings, lack of guidance for artistes, poor marketing promotion and others all of which are in dire need of improvement.

529. The Commission further observes that while the country had talent and potential market, the exercise of exploiting this market to the full could not be undertaken because the country did not provide incentives for people wanting to invest in the industry. These included high duties charged on

musical equipment and import restrictions which could only do harm to an industry still in its formative stages. It is therefore not strange that an industry that once boasted of an annual consumption of nearly 4 million singles and over 300,000 LPs and cassettes, not to mention the thousands of others sold in the export market has nothing to reflect to that magnitude of trade.

530. If the Government is to succeed in rejuvenating and aiding the growth of the industry, it must provide incentives to investors by charging low duties and easing import restrictions for those importing raw and finished music equipment and products necessary in the running of a music industry.

531. From the above observations, *the Commission recommends:*

- (a) *That in view of the fact that the music industry is a possible goldmine for musicians to obtain increased income from, availability of facilities for recording their music should be explored.*
- (b) *That this being the case, the public should be made aware of new record and cassette releases through the media, so that people can buy them. In so doing—*
 - (i) *the channels of promotion of local music should be shared through magazines, the Kenya Times and other newspapers;*
 - (ii) *the V.o.K. should have special programmes through which songs and music of Kenya musicians can be popularized on the radio and television as much as they do to foreign musics;*
 - (iii) *the V.o.K. establishes a policy for controlling the playing of recordings over the radio so that all musicians get fair coverage;*
 - (iv) *specific effort be made to eliminate or minimize the exploitation of musicians by disc jockeys and feature writers.*
- (c) *That facilities for listening to music recordings such as record-players, radio-cassettes, and tape-recorders should be made available to the public at prices they can afford, by lowering duty on them.*
- (d) *That the V.o.K. recordings studio which is fully equipped should be utilized to the maximum for the benefit of the musicians.*
- (e) *That a better distribution of commercial recording studios should be made by establishing new ones up-country, to give better access to rural areas, instead of concentrating everything in Nairobi.*
- (f) *That in order to enable musicians to acquire good quality instruments, and in order to enable them to afford recording fees, the cost of hiring instruments or studios, and the manufacture and distribution of recordings, a system of loans for musicians, comparable to that given by the Agricultural Finance Company to farmers, should be initiated.*
- (g) *That a body should be formed to audition and censor all music that is going to be recorded to ensure that only music of the highest quality was recorded commercially.*

- (h) *That musicians should be given legal protection to ensure that they are not exploited or cheated by the commercial sector of the music industry.*
- (i) *That musicians should be educated about their legal rights as outlined in the Copyright Laws of Kenya.*
- (j) *That international conventions and regulations relating to music recordings should be ratified and adhered to by Kenya. These include—*
 - (i) *the Rome Convention of Protection of Performers;*
 - (ii) *the Universal Copyright Convention; and*
 - (iii) *the Mechanical Rights Regulation.*
- (k) *That the Government should enact legislation to check piracy and plagiarism of records played in the public address systems, juke boxes as well as on music played in record shops.*
- (l) *That there should be Government regulation governing royalties paid to musicians for their recordings.*
- (m) *That legal aid should be provided to those musicians who have been cheated by businessmen and record companies.*
- (n) *That in order to help raise the quantity of record sales the price of records should be controlled.*
- (o) *That the number of pressing plants in Kenya should be increased in order to ease congestion and to expedite production of Kenyan music.*
- (p) *That the Government should rejuvenate and aid the growth of music industry by providing incentives to investors through charging low duties and easing import restrictions for those importing raw and finished music equipment and products necessary in the running of the industry.*
- (q) *That there is need for a mechanical rights to be incorporated in the constitution of the Musician's Performing Rights Society.*

532. Closely related to members of the public patronizing musicians through the buying of their recordings for private listening is their patronization by listening to the musicians over the radio. As already mentioned in Chapter 5, music broadcast constitutes a major proportion of the Voice of Kenya broadcasts. In effect such broadcast of a record affords it the widest audience possible.

533. According to performing rights regulation a musician should be remunerated according to an accepted formular any time his record is broadcast over the radio.

534. Submissions from musicians indicated that this Copyright Law has hitherto not been honoured. No payment has accrued to them in this particular regard for many years. The Commission has however, welcomed the formation of the Musicians' Performing Rights Society which is charged with the responsibility of ensuring that the regulation was implemented. The Commission also observes that the Performing Rights Society has only recently

been formed and its impact has not as yet been fully felt. It is the hope of the Commission, however, that the society is going to discharge this duty to the benefit of the musicians.

535. Further submissions from the musicians regarding the broadcast of music over the radio also indicated that the choice of records played in the air was not done fairly. As a result of influence on the V.o.K. staff some musicians had an unfair advantage over others in having their records repeatedly broadcast. The Commission regrets this practice *and recommends:*

(a) *That the criteria for selecting records to be broadcast over the radio be spelt out in detail and be implemented accordingly.*

(b) *That disciplinary action should be taken against any V.o.K. staff who infringes the regulation pertaining to the selection of records for broadcast over the radio.*

536. The Commission has observed that the infringement of Copyright Laws for musicians has not been confined to the unscrupulous producers and record companies or the Voice of Kenya as discussed above. Further infringement of the laws also takes place in all public places such as discos, bars, hotels, restaurants, shops—including record-shops and such similar places, where musicians' records are played or piped without any means being devised for keeping tract of the number of times a record is used for purposes of implementing copyright laws.

537. In view of this observation *the Commission recommends—*
that the Musicians' Performing Rights Society should ensure that copyright regulations are observed very strictly. To effect this, it should employ inspectors to keep tract of recorded music played in all public places and shops and thus ensure that the musicians whose recordings are played were remunerated accordingly.

538. Perhaps the greatest single evil confronting music recording industry in the present age is piracy. International reports also affirm that piracy is a threat because it is widespread, because it damages the legitimate recording industry and the benefits the legitimate industry brings and because it attacks the economic and general well-being of any country where it continues to reign unchecked. Pirates are no longer small traders and petty criminals. They are large, well organized and fraudulent operators with estimated sales of US\$1,100,000 in 1980 alone. Such a figure shows the demand for pirate product, but it must be realized that the cheap and usually inferior quality records and tapes only benefit the consumer in the short term. Pirates exploit the market created by the legitimate industry but their sales undermine, and in some cases have destroyed, local recording industries. This in turn leads to loss of employment, revenues and encouragement for artistic creativity provided by the legitimate industry.

539. It can, therefore, be seen that piracy involves the re-recording for re-issue of music materials already recorded without paying any attention whatsoever to the rights of the original artiste the producer or the recording company.

540. As already observed, the evil of piracy being a global one, has resulted in many bodies losing literally millions of pounds every year. Kenya is not an exception to this evil and Kenyan musicians, producers and recording companies are similarly losing quite a lot of money through this illicit music business.

541. The fight against piracy need to be carried out on a broad front. Though the recording industry is committed to the fight against piracy, it cannot hope to succeed by acting alone. The Government should recognize that piracy is harmful to the state and that legitimate producers need the sympathetic support of the Government and legislative bodies. The active involvement of police and customs authorities must be backed up by an understanding judiciary which is not lenient with pirates. Police forces should be encouraged to take an interest in piracy as a crime by itself, and not just when pirates are engaged in other activities such as drug trafficking, forgery and smuggling. Similarly, customs authorities, where necessary, must be encouraged to involve themselves more with the control of pirated goods. In many countries, the provisions of the Paris Union and Madrid Agreement for seizure on importation of pirate and counterfeit recordings are not used effectively. Adherence to such conventions should be strict if piracy is to be beaten.

542. The need for Government action was emphasized by two major international conferences which dealt with the problem of record piracy. At its 46th General Assembly held in Stockholm in 1977 Interpol considered the piracy of both records and motion pictures and passed a resolution recognizing the need for Government action. In March, 1981 the World Intellectual Property Organization convened a Worldwide Forum on the Piracy of Sound and Audio-Visual Recordings, attended by Government representatives and experts from all round the world. Many speakers recognized the need for Governments to be active both in law-making and enforcements and this was highlighted in a unanimous resolution.

543. Experience has shown that given adequate laws and enforcement procedures, and the necessary commitment by the industry, piracy can be tackled in any part of the world. In the opinion of the Commission, the Government, therefore, needs to be very vigilant about the practice of piracy by introducing legislation which is aimed at curbing it altogether.

544. *The Commission, therefore, recommends:*

- (a) *That appropriate and adequate laws to curb piracy be enacted where they do not already exist.*
- (b) *That enforcement procedures should be developed along a broad front on which both Government and recording industry should collaborate. Piracy is equally harmful to the state as it is to industry.*
- (c) *That in enforcing anti-piracy laws the activities of police and customs authorities should be backed up by an understanding judiciary which is not lenient with pirates.*

545. The Commission observes that the hosts of ills underlined above which face the profession of music in Kenya are bound, in their combined and cumulative impact, to affect both the individual personality of the musician as well as the practice and performance of his profession.

546. Being professional musicians who, because of lack of employment, are unable to earn enough to live on, means that the life of a musician in Kenya is very difficult. Many of them are very poor and tend to get poorer with age. In fact very few musicians in Kenya can be said to have good financial prospects. The Commission finds the situation ironical when viewed against people of the same profession in Western world where a number of these ills have been minimized. Musicians in those countries are some of the richest persons in society.

547. The extreme conditions of poverty in which Kenyan musicians find themselves inevitably lead to a number of problems. In the first instance many good musicians being scared of the consequences of their profession are likely to abandon music as a calling. In this way many are lost. Those who persist, eventually abandon the profession because popular music, being like fashion, even able musicians sooner or later discover that they cannot practice their art because their music no longer appeals to a receptive audience. The Commission observes that such musicians could yet be utilized to train or organize younger musicians if suitable facilities and arrangements were made. Music is a life-time profession. The society must continue to utilize all its musicians in one form or another all the time, if valuable musical knowledge and experience is not to be lost.

548. Another consequence of poverty is poor realization of talent and ability. It would be too much to expect the musicians to produce their best on empty stomachs. Since the musicians cannot produce the best music because they are poor, they subsequently cannot be hired or recorded, thus developing a vicious circle: the musician being poor cannot realize his best and is therefore unlikely to be employed and so he must remain poor.

549. Similarly, being poor results in musicians being exposed to exploitation: they sell their rights to the producers and record companies so that they can get enough to live on if only for the fleeting moment.

550. The poverty of musicians can also be reflected in outward appearance evident in poor clothing and the impression of leading a rough life. These external features may eventually be internalized in the form of a lack of seriousness of purpose in life, easy life, broken homes, and even loose morals.

551. Another consequence of poverty is that the musicians as a group are always in a state of flux. Bands seem to be plagued with problems of organization: they form and break up easily; and musicians are always trying their luck elsewhere, thus appearing to be people with no employment, and of no fixed abode.

552. Closely related to bands breaking up is the lack of unity among musicians. Musicians hinder their own progress by "professional" jealousy, and occasionally by outright tribalism. There are too many music organizations with similar objectives, yet they see each other as rivals. As a result there are frequent break-ups of bands and organizations owing to lack of commitment and professionalism. Many of the music organizations, being tribally based, are disunited to such an extent that even the delegation which went to see the President consisted only of some, not all, the music organizations in the country. Thus as a group, musicians are weak, and are lacking in a common purpose. This weakness, the Commission observes, could be counteracted by the formation of a single association able to keep a united front, and to speak with one voice and mind in matters of common interest to the profession, such as organizing a strategy for fighting the ills referred to above.

553. All this disunity invariably leads to members of the public looking down upon the music profession. The impression created by musicians that their profession is uncertain, that "pop" musicians have an unbecoming character and that musicians are *wakora* who cannot be trusted and are, therefore, people who have failed in life, though a false one, helps foster this view. There is, however, no inherent truth in it. The poor dress of some "pop" musicians is purely a reflection of the fact that they are jobless. When employed musicians are usually very sensitive and meticulous about how they dress.

554. It is the opinion of the Commission that a way should be designed by the Ministry of Culture and Social Services through which employment should be found for musicians. As mentioned earlier in this report, musicians could, for example, be employed by parastatal organizations to do all manner of jobs as executive or even subordinate staff, who are called upon to perform music on behalf of such organizations, which would in turn collect money on behalf of the musicians. If so employed the musicians are likely to succeed more than if left-on-their-own for it would help eliminate anxiety and uncertainty that they experience. With their salary thus assured musicians can realize themselves to the highest possible degree.

555. From the above observations *the Commission recommends:*

- (a) *That ways and means should be devised by the Ministry of Culture and Social Services for musicians to be employed.*
- (b) *That music groups be organized on the same lines as other organizations such as football clubs with trusted and conscientious directors, managers and trainers, who should be paid accordingly.*
- (c) *That all music groups, should be registered.*
- (d) *That each group instil discipline among its members and also control its finances.*
- (e) *That only one national organization should be formed for all musicians of the same category of music, for example, all "pop" musicians should belong to one organization.*

- (f) *That music groups should further form co-operative unions to which all members should subscribe. Such a co-operative could, for example, be responsible for the promotion and distribution of records for its members.*
- (g) *That there should be a government legislation which gives the Performing Rights Society the right to know the number of records pressed by any record company in the country.*
- (h) *That the Voice of Kenya should co-operate by giving that "return" of records played to the society so that the recording artist can be correctly paid the monies due to him.*
- (i) *That musicians whose music have fallen out of fashion, but who are well versed in their profession and are still dedicated, should be utilized to organize and train younger musicians.*

Amateur Musicians

556. We have so far discussed professional musicians: traditional musicians, and quasi-professionals musicians. The Commission observed that there was a host of other musicians, mostly amateurs, and other musicians who take music merely as a hobby. This group includes choirmasters, composers and even the general public for there is also a sense in which everyone is a musician.

557. Music is an all pervading aspect of everyone's life, and the more one understands it, the better it is for him, for he will enjoy the music more. It is therefore necessary to provide facilities for all amateur musicians to get music education in the special area of their interest. The requirements for such music education and appreciation, need to be at low cost, and according to the requirements of the individual person. These would perhaps best be carried out through the training facilities offered by an extra-mural programme. The content of such a programme could include problems of transcription and the handling of African harmony, theory, appreciation instrumental performance, composition, conducting, and special courses for the handicapped. It could also include availability of opportunities for music performance.

558. In view of the above observation *the Commission recommends:*

- (a) *That amateur musicians should be identified and all the necessary help and encouragement in the form of employment, further training, etc., be given to them.*
- (b) *That privately trained music specialists or musicians should be employed, if qualified, to teach music in primary schools and other educational institutions to ease the shortage of music teachers in the country.*
- (c) *That the amateur musicians in the country should be fully utilized in development programmes.*

559. For the full and effective realization of the music profession to the benefit of the musician and the appreciative public, certain basic requirements are a prerequisite.

560. The Commission has already recommended an association for each category of musicians in the country. It now further observes that a holding body to be called "Kenya National Musicians Association" should be formed to which all other categories of musicians should be represented, and which should also be open to members of the public to join. Such a body would be equivalent to the Agricultural Society of Kenya, and should play an active role in the running of the National Festival of Music and Dance. The body would further strive to iron out the jealousies and personal differences of various categories of musicians in the country which have tended to interfere with the overall development of music.

561. Certain facilities are also necessary if musicians are to realize themselves fully and so be of service to the public which must respect the profession. One of these facilities is the establishment of a music industry in the country in which musicians could play a leading role.

562. Such an industry could undertake the manufacture and repair of traditional and non-traditional musical instruments, and costumes for use by artists. The musicians would also make a deliberate effort to create market and demand for these products.

563. Related to enterprises such as these, would be the formation of a central music shop, with branches in the provinces under the auspices of the Kenya Musicians Association. These shops should be fully equipped to undertake the sale of music products such as recorded music or discs and tapes, printed music, music manuscripts, and musical instruments. The manufacture or local assembly of record players and radios is another enterprise which the Government also needs to encourage as a means of saving foreign exchange.

564. Coupled with these requirements should be the establishment of a locally owned recording studio and a government-sponsored national music recording company in the country. It should be equipped and manned by professionally trained technicians, in order to produce high quality recordings. The recording staff of the studio and company should also be qualified musicians and not merely technicians trained to handle automatic gadgets.

565. *The Commission, therefore, recommends:*

- (a) That a holding body, the Kenya National Musicians Association, be formed to which all categories of music groups be represented, and that membership for the association should be open to members of the public. Such a body would cater for the interest of all types of musicians and music lovers in the country. It would also draw up a code of ethics and other regulations and bye-laws governing all matters pertaining to the music profession in the country.*
- (b) That a music industry be established in the country to encourage the manufacture and repair of equipment, small cottage industries organized on a co-operative basis, the expansion of record pressing plant facilities, the opening of a central music shop under the auspices of*

the Kenya Musicians Association, the establishment of a local owned recording studio and a Government sponsored National Music Recording Company.

General Observations

566. We have gone to great lengths to underline the predicament of musicians highlighting a number of problems which those who join the profession are likely to encounter. This is not to imply that they are blemishless. Though the bad conduct of musicians was said to be the result of poverty, not all of it can be attributed to it. There are some musicians who are simply rough and inconsiderate. Related to this issue is the lack of professional code of ethics, especially with respect to "pop" musicians and some church choirmasters. Questions, were also raised over the participation of minors in dances for tourists. *The Commission, therefore, recommends that Music, being just as respectable profession as any other, should have a code of ethics to make musicians carry themselves in a disciplined manner.*

567. Musicians are equally guilty of plagiarism. On the whole there is too much copying of other peoples compositions. The result is that in the field of popular dance music individualism has almost been destroyed. Copying and presentation of stereotyped compositions have also resulted in the near obliteration of ethnic nuances. Not so long ago it was possible to tell the ethnic origin of musical piece by its music style, rhythm, and melodic form. This is now becoming more and more difficult as groups have developed similar musical styles, which apart from being distinguishable by language alone bear no other means of identity. This state of affairs will eventually lead to lack of variety, which may be undesirable.

568. Submissions to the Commission also indicated that musicians tend to append titles such as professor, doctor to their names. Such titles are misleading if not inaccurate, and should be discouraged. *The Commission, therefore recommends that—*

(a) a deliberate effort should be made to encourage initiative and originality in the composition of Kenyan popular music;

(b) musicians should desist from appending fictitious titles to their names.

569. Further submissions to the Commission also indicated that a number of pop musicians had a tendency to copy blindly musicians from foreign countries by wearing long unkempt hair or simply dressing shabbily. The Commission is of the opinion that Kenyan musicians should desist from such practices and that the musicians' association should introduce regulation to discourage such practices.

CHAPTER 7—TRAINING OF MUSIC PERSONNEL

Introduction

570. For an effective implementation of music and dance development programmes which have been recommended in this report, proper quality training for musicians and other personnel who will implement the programmes is of paramount importance. In this chapter, the Commission therefore outlines the feasibility of proper training programme underlining the necessity for such a programme to be so diversified as to cover the training of all types of personnel connected with music as well as those in other performing and creative arts.

National College of Music

571. Training in music in the country to date has been that existing in very few institutions, such as Kenyatta University College, teacher training colleges, Kenya Conservatoire of Music and some few private music institutions or establishments. Recently, a diploma course for music teachers was introduced at the colleges of humanities at Kagumo and Siriba.

572. It has already been underlined elsewhere in this report that the training in music at Kenyatta University College and the teacher training colleges have not been successful because of various reasons such as inadequacy of training and teaching facilities.

573. Further to this, it has already been recommended in this report that there should be strict adherence to and maintenance of the admission requirements to the university, as well as the colleges of humanities. This will close the doors for the bulk of the people seeking admission because not many will qualify and will, therefore, not have any place to go. The Kenya Conservatoire of Music and the other private music institutions, on the other hand, train only amateur musicians who simply want to make music for their own enjoyment and, with their limited resources, will not be in a position to admit all interested people to their study programmes. Yet the Commission realizes the need for trained manpower at certain levels, and provision must, therefore, be made to train and utilize the talents and ability of the increasing number of people needed to handle music and other performing arts development programmes in this country.

574. The music profession is diverse, comprising such areas as research, performance, composition and others. Teaching is only a small part of it. Since it is not only academic personnel like teachers from the university and teacher training colleges who are required to implement music programmes, the Commission realizes the need for proper quality training for musicians of all types. Music technicians, and other performing and creative arts personnel are, besides, needed to help with the effective implementation of music and dance programmes.

575. The Commission has observed that whenever there has been a need for trained personnel in any field in the country to handle and implement Government development programmes, the setting up of special training

programme to produce the required manpower has been the answer. Indeed, it was precisely because of this need that the Government set up the Wamalwa Commission in 1972. Submissions from musicians regretted, however, that in spite of the manpower needs of the country in the field of music, the Wamalwa report which deals with Government training policy, objectives and programmes in the light of the then foreseeable training priorities and recommendations for changes, did not mention training in music. This may have been so because music was not a Government priority item then, but a time has now come when it has become necessary to review the music training programmes in the country.

576. From the above observations, the Commission recognizes that the demand for professionally trained musicians in the country is higher than it has ever been. Above all, we have a greater realization that the country's task is to train an increasing number of people able to handle all the music development programmes in the country which cannot be handled by the existing music training institutions even after their training facilities have been improved on the lines already suggested. Besides, the unnecessary fragmentation of training facilities due to lack of proper planning is clearly wasteful in terms of resources. Effective music training requires special teachers and instructors who are in very short supply in Kenya, and it also involves the provision of expensive infrastructure and equipment. It follows that music training should be conducted on a national basis to make the best use of scarce and costly resources. *The Commission, therefore, recommends that a College of Music should be established in the country to provide quality training for all music personnel. The personnel to be trained should include teachers, performers, composers, researchers, and others who will handle music education, performance, and research programmes in the country.*

577. The Commission recognizes that development in the country should be national and already most national institutions are situated in Nairobi. To encourage uniform development in all parts of the country, the establishment of new institutions should be located outside Nairobi when the need arises. *The Commission, therefore, recommends that the College of Music should be located at any suitable area other than Nairobi.*

578. Although other performing and creative arts are not part of the Commission's terms of reference, these arts are closely inter-related to music, and as such, it is important that provision for their study is also made at the college. *The Commission, therefore, recommends that the College of Music should be planned in such a way that when need arises, provision can be made to incorporate programmes or courses in other performing and creative arts.*

579. The development of the character of an institute or college depends on its organization and administration structure, as well as on the foundations laid down in the initial years by both staff and students. The Commission gave consideration to various types of physical design for campus models

suitable for residential life and programmes relevant to the philosophical framework, national ethos, educational objectives and models of administration and management that would enable the college to develop its own unique character. The Commission feels that when new buildings for the college are being considered, single-sited model should be borne in mind because it is cheaper to set up; the same facilities can be used to meet the needs of many more disciplines including dance and drama. It is, therefore, better to make use of common infrastructure and personnel which will create room for multi-disciplinary interaction.

Scope of the College's Training Programmes

580. The programme at the proposed College of Music should provide for enrolment in correct courses leading to local qualification. Two types of course programmes should be taken at the college. The first should be regular long-term courses and the other short-term courses for those who need some kind of vocation or in-service courses. The regular long-term courses should involve the professional training of music teachers, performers, technicians and composers. Courses should also include special programmes for training teachers who are to undertake the training of physically handicapped children.

581. Hitherto, training programmes have been designed for those handling music lessons in schools, who are usually choirmasters. Now the country needs proper music teachers and other professionals who are well qualified to handle music education and other programmes. There is confusion in the public mind as to what a choirmaster is and what a music teacher is: people think that they are identical. Yet there is a big difference between a choirmaster and a music teacher. The first distinction is one of function. The choirmaster imparts a limited range of practical skills. The music teacher is concerned with much more and requires a much wider knowledge. The choirmaster is to be recruited from gifted "singers" and should be given a comparatively short training on how to impart his skills. The music teacher, on the other hand, is a professional teacher and should, ideally, be recruited from the ranks of experienced musicians.

582. The training of music teachers for primary schools has for some years been carried out at the teacher training college. The training of teachers has been one of the highest priorities of the country. In terms of numbers the problems of providing adequate training for primary teachers is the biggest problem. There is a great deal of evidence that the current standards for recruitment of teachers are too low. In consequence there are now many music teachers of moderate musical attainment; most of the teachers of music are not qualified enough to handle their vocation confidently.

583. The Commission believes there is need for a new type of course or programme to be designed to equip the music teacher with all the music skills and knowhow. Today's schools have new structures and functions, as well as new calibre of students and, as such, the country needs good quality teachers to handle such situations.

584. Initially it may be necessary to design crash programmes at the new college to accelerate the training of teachers and other musicians to meet the immediate needs of the present music development programmes. This would subsequently be followed by long-term training programmes for the teachers as manpower requirements become adequate when the two programmes can run side-by-side. *The Commission, therefore, recommends that the college of music should mount courses including crash programmes for the training of music teachers.*

585. Programmes for the initial preparation for teacher training courses should be based on, first, an analysis of the work to be done by the teachers. Secondly, there should be a carefully worked out programme of on-the-job in-service training. Thirdly, there should be a reinforcement of this on-the-job training by periodical full-time off-the-job training courses at training institutions. In order to implement a nationwide training of this kind, it will be necessary for the college to train a sufficient number of lecturers to give the systematic in-service training to the teachers. *The Commission recommends:*

- (a) *That the training of the lecturers for the college of music should start immediately.*
- (b) *That the lecturers should be drawn from ex-Kenyatta University College music graduates.*
- (c) *That before taking up their training duties these graduates should be promoted or otherwise rewarded for their additional responsibilities.*

586. When these lecturers are trained and a systematic programme has been started, there will be the need for their training to be backed-up by formal off-the-job courses. These should be shorter duration courses that will increase their output. This kind of continuing training programme oriented to the local syllabus will eventually lead to achievement of local qualifications at the college on similar lines with those of the Associated Board of the Royal Schools of Music, or of the Trinity College, London.

587. The Commission further observes that the government should induce teachers who are talented in music and are selected to undergo the course of training suggested here by granting them study leave with pay. This would, in the opinion of the Commission, open the course to many more individuals who would otherwise not be interested because of full commitments. *The Commission, therefore, recommends that teachers who are selected to undergo courses in music teaching should be granted study leave with pay from the Ministry of Education, Science and Technology.*

588. In addition to the training courses for music teachers and lecturers, the college of music should, also, provide training for music performers, musicologist, researchers, composers, technicians specializing in manufacturing and repair of musical instruments and dance costumes, and others to help them acquire new skills and improve upon what they already know. The college should also give performers in particular, a broad artistic direction and support they need to produce the kind of high quality performances acceptable to all.

589. Besides the long-term and short-term courses, opportunities should be created at the proposed College of Music for administrators and cultural officers as well as research assistants and other personnel who will help with the actual planning and implementation of programmes of music performance, research, documentation and dissemination.

Curricula

590. Various programmes of study at the college should be designed to suit the needs of particular training programmes or requirements. However, in order that the teaching programmes at the college produce graduates with not only the required qualifications but also the right skills, the type of curricula given should be those that combine theory with practice. Education at the college need to emphasize the combination of the acquisition of both theoretical knowledge and technical skills which are necessary for the practice of music. The training must make the required emphasis on the necessity to be able to cope with the demands of the music performance programmes. A greater amount of instruction time must therefore be spent on the practical aspect of the training programme so that the college can provide teams of trained musicians and technicians who can translate the ideas of artists into a living experience.

591. With regard to special courses that will be run at the college, the Commission feels that the employers of the trainees should be involved in determining the type of training their employees require i.e. the syllabuses should be geared towards the needs of the trainees. The training programmes for music teachers and church choirmasters for example, should be sanctioned by the Ministry of Education, Science and Technology, and the Kenya Council of Churches respectively. A closer liaison must, therefore, be established between the trainers and their clients; the organizations which are sending the people for training. This implies that there is the need for task analysis which will affect not only the content but also the methods used in training. It also implies that the effectiveness of all training must be carefully evaluated. The objectives of the training programmes must be defined and understood not only by the trainees and their clients, but also by those actually undergoing the training programmes.

592. Music is an art of communication, hence the need for trainees to know English and Kiswahili. A good knowledge of English and Kiswahili is important for musician-trainees and, as such, the Commission feels that both languages should be taught at the college to enable the trainees to be able to write and speak both languages well after graduation.

593. It has been made evident to the Commission that one of the social problems to be dealt with in the country is the attitude that education is limited to the schooling period, between infancy and attainment of adulthood. This erroneous belief further goes on to assume that schooling should provide everyone with all the knowledge and skills required to meet all their occupational needs for the rest of their lives. The Commission believes in the concept and practice of lifelong continuing education which should be opened to

everybody; schooling is only a part and may not always be the most significant part. Furthermore, the Commission reiterates that even for the musically educated people, the complexities and changing nature of the responsibilities they hold make it mandatory for them to go on acquiring new knowledge and skills throughout their lives. The college should therefore offer training opportunities to students, amateur and professional musicians and others on extension or inservice basis, and also to teachers, choirmasters and music adjudicators through special vacation on week-end orientation courses during which workshops, lectures, for specialized training for the physically handicapped.

594. *The Commission, therefore, recommends:*

- (a) *That special inservice music courses should be organized at the new music college for various individuals or groups of individuals according to their needs and requirements.*
- (b) *That other training programmes besides the regular teaching programmes should be organized at the college of music for cultural officers and others who need such training in the country.*

Extension Courses

595. The Commission feels that in addition to its regular programmes the college should offer extension courses leading to the diplomas of the college or external diplomas of the colleges of humanities. In this way it would open its doors to a much wider number of students who would like to further their academic studies but are not able to undergo the conventional residential courses offered by the colleges. These extension courses, the Commission observes, would be necessary for the following reasons:

- (i) There may exist a number of candidates who qualify for the diploma course in the colleges of humanities but, due to lack of residential space and academic facilities they cannot be absorbed into the colleges.
- (ii) Practising teachers would also take the opportunity to further their education without disrupting their productive employment.
- (iii) The External Diploma Programme will have double benefit in that those who register will be able to work and learn at the same time. This will especially be a bonus to teachers because the classroom situation will provide an instant and continuing opportunity to practice what they will have learnt.
- (iv) A much wider student population can be reached at a comparatively cheaper cost.

596. Experience from various similar study programmes around the world shows that it is essential to include some form of face-to-face sessions in the programme because here we are dealing with a case where a student's situation is essentially one of physical isolation from the tutor. The importance of this personal contact, no matter how slight, must therefore be stressed because of the significance of visual and aural contact over and above tuition

through correspondence. The exact nature of such sessions varies from programme to programme. In some situations, the face-to-face requirement is met when the distance learner meets with the course tutor at specified periods during the course of his study. In other situations, groups of students are brought together into organized residential sessions. Such sessions may be useful if they are used for review and practical lessons rather than organized lectures which may bore students who have questions to ask.

597. Two alternative approaches for the residential requirement are suggested here—

- (i) students should be asked to attend organized residential sessions at a convenient central place during their academic year. This time would be used to teach essential topics that cannot be taught at a distance, for example, methodology of field work, construction of musical instruments, discussions, simulations, remedial work and so on. Ideally the residential courses could involve the students for two consecutive weeks in order to minimize travel costs, but it should be possible to vary the duration for certain students who may require extra coaching;
- (ii) a regional approach should be used whereby students meet in various regions close to their places of work so that tutors meet with them there for specified periods.

598. The first alternative is suitable for the programme since use of certain resources and facilities which are difficult to transport may be required. In line with this alternative there should be at least three face-to-face sessions every academic year for the external diploma students as follows:

- (i) A seven to ten days orientation period at the beginning of the programme when the student will be briefed on techniques of private study, assignment writing, feedback, etc.
- (ii) A two weeks period half-way through the academic year which will be used as review of the progress the student is making.
- (iii) A two weeks session just before the examinations which will be used as a further review as well as a revision session.
- (iv) At this stage, the question of how well prepared a student is to sit the examinations will be looked into and the necessary guidance provided to students in their revision.

599. The Commission observes that in addition to the courses described above, the external students should be engaged in project work which should form part of every teaching situation particularly at tertiary levels. This should start with a contract between a student and his tutor in which it is discussed and agreed about the student's projected study plan, means of obtaining information, and final goal. The student should then research his project on his own, guided more or less by his tutor, and make use of local facilities, resource persons and museums and libraries. The finished piece of work, if it is approved by the examiner is then awarded the agreed mark.

Individual project work has in the recent years been regarded as an acceptable route towards academic or professional qualification in many tertiary institutions.

600. The nature and methods of assessment of external students will determine the quality of education provided to them. In this connection it has already been indicated that for the purpose of comparability of academic standards and to ensure the credibility of external diploma awards, external students should register and sit for the same examinations as internal students.

601. It is important that adequate training is provided to all tutors involved in the external degree programme. A comprehensive training programme should be planned and conducted by university staff experienced in distance teaching methods and techniques. In this connection the Institute of Adult Studies should be expected to play a leading role in the training of tutors and other personnel engaged in the programme. The training should start before the actual course writing commences and will thereafter be conducted at regular intervals. Attendance to the training sessions should form part of the contract between the university and the course tutors.

602. The methods of training of tutors and other participants for the programme should include workshops, seminars and use of training manuals and handbooks, and the scope of training should cover such areas as planning and production of distance teaching materials, the methods and techniques of distance teaching, the preparation of students study guides and the evaluation of external students specially for the purposes of continuous assessment.

603. From the above observations, *the Commission recommends that—the College of Music should organize extension courses leading to diploma qualification of the college as well as those of the colleges of humanities.*

Certification

604. At present, a number of courses are aimed at taking foreign qualifications or a training for foreign qualification simultaneously with training for the local qualification. We believe that this is an unnecessary duplication of effort and that, where training is geared to a foreign qualification, this involves the trainees in having to assimilate a great deal of useless knowledge. *The Commission, therefore, recommends:*

- (a) *That all training for musicians at the college, should be aimed at obtaining local qualifications and that training for foreign qualification in music should be restricted.*
- (b) *Diplomas should be given to graduates undergoing long-term courses or programmes, and certificates should be awarded to persons who take short-time courses.*

Admission Requirements

605. The entry requirements for applicants for diploma and certificate courses should be determined by the Board of Governors of the College. However, the Commission feels that candidates for diploma courses should possess, at least 5 passes in the "O" level certificate examination, including music.

606. Due to the large number of potential applicants, the admissions procedure should be as stringent as possible so as to ensure that only candidates who have a real interest for the course and who are likely to complete their studies are selected. In this connection there should be an aptitude test and interview for all the candidates who satisfy the above admission requirements before the final selection is made. *The Commission, therefore, recommends that there should be aptitude testing and interviewing board at the new College of Music to select candidates for all courses.*

Staffing of the College

607. The primary aim in the recruitment of staff for the College of Music should be the appointment of suitably qualified Kenyans for all posts if possible. This, however, is unlikely to be possible immediately since there is shortage of personnel. Expatriates with acceptable qualifications and experience should be carefully selected and appointed in areas where there are no adequately qualified Kenyans. Such appointments should be on contract terms so as to ensure that no competent Kenyan is denied employment. To maintain a creditable academic image both nationally and internationally, all appointments should be given on the basis of merit. *The Commission, therefore, recommends that qualified Kenyans should be appointed to fill posts at the college. A few qualified expatriates should be recruited whenever necessary.*

608. The Commission realizes the need for staff development of the college. There is a need for a scheme planned for the college which should identify potential Kenyans and offer them scholarships and fellowships or study leave for further training locally or abroad. *The Commission, therefore, recommends that a comprehensive staff development programme should be established at the College of Music at every stage of its development.*

609. Whenever, possible, the training needs of the college should be met with optimum use being made of Kenyans as the trainers. We recognize that in certain areas it may be difficult to Kenyanize the trainers fully for some-time. A suitable arrangement is to be made for training projects to be considered from the start as joint ventures in which there will be an integrated team of Kenyans and outside advisors and lecturers. From the onset, Kenyans must have a worthwhile share of the work and be fully responsible for the part. They must then be trained or developed systematically so that their share of the work responsibility is increased progressively to the point where they are in complete charge.

610. Arrangements could be made with various donor agencies for a package involving secondment of expatriate staff while Kenyans are undergoing training. The college should also be able to facilitate the exchange of material and lectures from comparable institutions from neighbouring African countries. Another way of meeting current deficits in the highly specialized skill and knowledge in music is through the use of short-term consultancy services from local and overseas experts.

611. Another particular form of specialized training which the Commission believes to be of particular value is the granting of study-leave or sabbatical leave to qualified persons to pursue a course relevant to the music programmes, locally or abroad. Well designed programmes or tours for staff of the college to observe or study how things are done in other countries should also be encouraged when funds are available.

Establishment

612. The college should not hesitate to start in a modest way with the appointment of a director and a few lecturers and gradually increased staff as the work is expanded or as resources become available. The establishment proposed hereunder should, therefore, be regarded as an estimate of what will be needed at some future date when qualified Kenyans are available and can be appointed so that an appropriate staff training scheme can be worked out.

613. Ideally the college would require, for a start, a staff consisting of—

(a) a principal;

(b) a team of lecturers, tutors, demonstrators, technicians;

(c) a team of administrative and secretarial staff.

The principal must be an administrator and a professional musician. In addition, he should be a man of the highest calibre and must be able to command the respect of staff members, of trainees, and of other people such as government officials, clergy, members of the public with whom the nature of their work brings them in contact. It will be his responsibility to direct the training programmes of the college, liaise with various ministries and other bodies, and work out scheme for training various groups of musicians and national teams whenever necessary. He should also work out an exchange programme, at a later period, for material and teachers from comparable institutions.

614. The training staff should be men with professional experience in their specialized music fields. In addition they should be versatile in other fields in music so that they can be fully utilized. They must also be people with experience who have demonstrated success in their work as practitioners. These lecturers must be prepared to become professionals in the training work. This implies that they must take the trouble not only to keep continually up-to-date in their own speciality, but also in the philosophy, methodology and techniques of training.

The Costing and Financing of the College

615. The provision of the required financial resources to meet the building costs and both the basic capital needs and initial recurrent costs for the running of the new College of Music is of paramount importance. The present

economic situation in the country due to high inflation, world-wide recession and other economic constraints makes it difficult to get the required funds needed to implement immediately the establishment of the college and its training programmes.

616. In this circumstance every possible resource must be tapped and every precaution taken to ensure a good beginning and a smooth running of the college. *The Commission recommends that the college should start operating in a modest way with a small staff and student intake at the possible time in a temporary building, until funds are found for putting up new buildings for the college.*

617. It is of course a waste of national resources to construct facilities before it is known that the staff and other resources will be available to operate and maintain them. The avoidance of idle capacity requires assurances in advance of the commitment of funds to development projects, that the recurrent and foreign exchange costs of operation and maintenance can be met and that qualified personnel will be available through co-ordinated training programme if these are required. It would be simpler if the finances needed for the College of Music could be covered by special subvention from the government. *The Commission, therefore, recommends that the financing of the college should be considered for inclusion in the formal budget after assessment of the recurrent implications and staff requirements of the college. Efforts should also be made to obtain outside aid for expenditure on equipment, vehicles and research.*

618. The College of Music is planned to promote the growth, documentation and dissemination of music and the other performing arts in the country and, as such, all the resources of the people must be pooled together to make this dream a reality. Like it is in traditional society where people come together on their own accord to perform music and dance for particular occasions and ceremonies or rituals so should all Kenyans come together in the Harambee spirit with a corporate effort to help to sponsor and support the college.

619. If these personal efforts that will inspire the international community, funding agencies, foreign bodies and organizations and even countries to assist the college financially and with manpower in its establishment and management.

620. But while we believe that, as far as possible, all the training of music personnel should be done locally, there is still likely to be a place for overseas training in a limited number of fields, mostly technical. Such fields will include piano tuning and skills in repairing and maintaining musical instruments. These are fields or areas of study where the cost of setting up local training programmes would be costly and prohibitive. *The Commission recommends that overseas training should be made available to a few trainees to specialize in technical training for which the numerical need of the country is not very great.*

621. The successful achievement of music education programmes or objective depends much on good training which requires adequate provision of human resources, technical and other physical facilities as well as the funds which are necessary to finance the acquisition of all the essential requirements. Like any other developing country, Kenya continues to experience relative shortages of the resources to meet all national development needs. The resources that the country possesses must, therefore, be utilized to maximum benefit.

Equipment

622. Equipment and supplies are important requirements of the college for its training programmes. Besides rooms to be allocated for offices, lectures, library, archives, listening rooms, storage, practice, concerts and other performances, the colleges needs text books, teaching aids and musical instruments and such facilities as recording, filming and other equipment for the preparation of educational materials in the form of kits of slides, film strips, sheet music, booklets and others.

623. In the present circumstances of fiscal constraint, every effort must be made, when procuring materials for the college, to obtain the lowest available prices. Materials and equipment should be standardized in every feasible way not only to secure lower prices through quality purchase but, also to reduce subsequent costs of repair and maintenance.

Private Music Institutions

624. The Commission has observed that besides the Kenyatta University College and the college of humanities, there are some private music institutions in the country which include the Kenya Conservatoire of Music.

The Kenya Conservatoire of Music

625. The Kenya Conservatoire of Music is an independent non-profit making organization which was established in Nairobi in 1944. It has had two main objectives, namely the teaching of conventional Western classical music to people of all races and, the improvement of the standard of musical appreciation and performance in Kenya by the presentation of frequent concerts of mostly Western music by visiting artists. In 1952 the conservatoire's activity was enhanced by the inauguration of a ballet school under the direction of Madame Vera Zerkowitz.

626. Throughout its history, many Kenyan musicians have benefited from the services of the Conservatoire of Music. Submissions from members of the public acknowledge the excellent work that the conservatoire has undertaken over the years. They nonetheless questioned the validity of an institution which, even after 20 years of Kenya's independence, has not made much effort to include in its programme the promotion and teaching of indigenous musics and dances of the people of this country. The Conservatoire prepares candidates for only the external Associated Board of the Royal Schools of Music and other foreign music examinations.

627. The Director of the Conservatoire of Music has made it known to the Commission that the Conservatoire has major problems in finance and accommodation which need to be solved before he could improve and expand the present teaching programmes to include traditional music and dance instruction.

628. *The Commission, therefore, recommends:*

- (a) *That the Government should help the Kenya Conservatoire of Music with finances so that more staff and accommodation can be acquired to expand its teaching programmes to include traditional indigenous music and dance courses.*
- (b) *That the Kenya Conservatoire of Music, in conjunction with the Ministry of Education, Science and Technology and the proposed College of Music and the Universities should prepare candidates for local Kenya oriented music examinations, the standards of which should be equivalent to the overseas music examinations.*
- (c) *That the Kenya Conservatoire of Music should strive to establish branches in other urban areas in the Republic.*
- (d) *That the Kenya Conservatoire of Music should aim at training musicians to an advanced level comparable with similar institutions elsewhere in the world.*

Other Private Music Schools

629. In addition to the Conservatoire of Music, private tuition in music goes on in private institutions such as the African Inland Church School of Music, and in other private schools where the programmes followed are idiosyncratic. There are also a few private tuitions given by individual music specialists to students but since private music instruction is expensive, these facilities are only exploited by wealthy parents.

630. All over the world music education is never a government priority and, as such, the Commission feels that at this stage it is necessary to have official government support and encouragement to private enterprises for setting up music institutions such as the Kenya Conservatoire of Music in the provinces. If enhanced, this idea, the Commission believes, will help improve the standard of music performance. About two decades of official sponsorship of music education in the country has shown clearly that musical development can be painfully slow if the private sector does not take lead in professional training of musicians.

631. Music education is expensive and private sector cannot handle things on its own. The Commission is of the opinion that expansion of Government facilities should, therefore, extend to the private sector. The Government should, however, give better guidance and control the training offered by private music institutions. The Government should assist the private institutions with funds grants or in the form of guaranteed loans to assist talented musicians to get further training. Such loans or grants will help these institutions to purchase equipment and supplies for their teaching programmes. In view of the above observations *the Commission recommends:*

- (a) *That the Government should support and encourage private enterprises aimed at setting up music institutions.*
- (b) *That these private music institutions or schools should prepare students for local National Music Examinations and should include traditional music and dance instruction in their teaching programmes.*
- (c) *That such private music schools or institutions should be subjected to inspection by the Ministry of Education, Science and Technology to ascertain that their programmes of study, equipment and other facilities are of the required standard in quality.*

Sponsorship of Music Students

632. It has been observed by the Commission that appropriate governmental and institutional support or sponsorship for talented individuals to study music and for training personnel to carry out music and dance development programmes in the country is needed and priority should be given to this when funds are available.

633. *The Commission, therefore, recommends:*

- (a) *That the Government should sponsor amateur and professional musicians, administrators and cultural officers, academic and technical personnel and others who need further training (whether short-term or long-term training programmes) to help with the planning and implementation of programmes of performances, research and teaching.*
- (b) *That the Government, through the ministries of Education, Science and Technology and Culture and Social Services, and the Directorate of Personnel Management should provide scholarships for local and overseas music training.*
- (c) *That these ministries should also solicit for funds from donor agencies such as Unesco, and Ford Foundation, as well as other sources to help with the training of music and dance personnel, purchase of equipment and research.*

634. The Commission realizes the need for the college to provide special training for different institutions or organizations according to their requirements. For example, the church organization may organize a course for church choirs for which it would sponsor the trainees.

635. The Kenya Music Trust was established some years back in the country to sponsor persons talented and interested in taking courses in music. The Commission, however, thinks the Trust should extend its sponsorship to teachers and other musicians outside Nairobi who would like to take music lessons at the Conservatoire and elsewhere. At present it looks like the Kenya Music Trust only caters for people in Nairobi and those interested in Western music. Submissions from the public indicate that the Trust should also sponsor those interested in taking lessons in other music.

636. *The Commission recommends:*

- (a) That the Kenya Music Trust should extend its sponsorship in music training to musicians outside Nairobi.*
- (b) That the Music Trust should not only sponsor training programmes but should also spread its activities to include sponsorships of lectures, and performance programmes that promote traditional music and dance throughout the country. The Trust could, for instance, help in financing short-term vacation courses in music, as well as research in music*
- (c) That more organizations similar to the Kenya Music Trust should be established in the country.*

CHAPTER 8—IMPLEMENTATION

637. In this report the Commission has attempted to cover all matters related to its terms of reference. All recommendations made are considered important in the development and preservation of music and dance in Kenya. It is recognized, however, that not every recommendation can be implemented at the same time. Some recommendations will require immediate decision and action, while others may have to wait. The Commission has, therefore, deemed it necessary to indicate how it envisages these recommendations being implemented.

638. The Commission observes that the development and preservation of music and dance is an on going process. To ensure that it was done effectively and that the recommendations made in this report were implemented it is necessary that a Permanent Presidential Music Commission is set up within the Office of the President in the same lines as that of Soil Conservation and Afforestation to see to such implementation. The Commission would then liaise with and prompt the relevant Government ministries, institutions and organizations to ensure and cross-check that the implementations of the recommendations were properly interpreted and that they were effectively and properly executed.

The Commission would further see to the setting up of viable national music organizations such as National Music Council, National Society of Music Education, National Jeunesses Musicales, National Council of Traditional Music, National Society of Music Libraries and others which would subsequently be affiliated officially to the parallel international organizations under the auspices of Unesco.

639. Once the Permanent Commission has been set up then selection of staff who will need training and development to carry out the projects as has been described in the report should start in earnest. It is expected, however, that before this gets under way the necessary finances will have been made available and arrangements for training and implementation finalized so that they can get under way once the trainees have been identified and the institutions established.

CHAPTER 9—REFLECTIONS

640. In the process of compiling this report, the Commission became aware that there were some very important matters which did not directly touch on any of its terms of reference. Some of these issues appeared to be important in the long-term development and preservation of music and dance in the Republic. The Commission therefore thought it wise to raise these issues in this chapter as reflections on the future, for the consideration of appropriate authorities in the country.

641. In Chapter 7 stress has been placed on the need for a National College of Music to train artists in all fields of music and dance and thus improve the quality of performances within the country, emphasis has, however, been placed on the fact that the college should not only concentrate on music training alone but should also cater for the other performing and creative arts. Stress has also been placed on the need for the enhancement of music and dance education in a programme of cultural studies at all institutions of learning in the Republic, including universities. This is in recognition of the fact that music is just but a component of culture. Being a Music Commission we have a duty to argue out the importance of music to the nation. This is not to say that the other cultural components are not as important, they are very important. If another Commission were to be set up to look into any of the components, the arguments from their findings would be just as convincing. This is as much as to say that the the importance of music and dance in Kenyan Society cannot be treated in isolation. It is in total association with all the other cultural components to which they are closely related. The success of the implementation of our findings here must therefore be seen within the context of a cultural totality safeguarded by a truly genuine Kenyan Culture Policy—a body of operational principles, administrative and budgetary practices; and procedures which provide a basis for cultural action by the state, and which should be determined according to our own conception of culture, our social economic system, political ideology and technical development.

642. The Commission noted that Kenya, a nation rich and proud of its cultural heritage, had no such cultural policy, even after twenty years of independence, and that matters pertaining to culture have been left to take their own course without any set up guidelines. The Commission received submissions that the absence of such a cultural policy has contributed to almost total ineffectiveness of the Department of Culture ever since its inception. Accordingly, the Commission suggests that serious consideration be given to the drafting and enacting of a cultural policy without further delay in order to provide a legal basis and a structure of principles within which the Government can monitor and review cultural activities.

643. The Commission also observes that the Voice of Kenya is a very powerful medium for shaping and determining public attitudes whose role has yet to be defined precisely and explored to the maximum for the benefit of the country. Such exploration, the Commission observes, cannot be effected

without a constitution in which the aims and objectives are fully spelt out within the bounds of a national cultural policy. It is the opinion of the Commission, therefore, that the V.o.K. should as a matter of urgency draft a constitution to operate within. Such a constitution must have clear aims and objectives that reflect the cultural policy of our nation.

644. The establishment of a National Council of Arts and Culture would be an important step in the co-ordination of this area of concern in the same way that the National Council of Science and Technology is doing in the scientific and technological matters.

645. Another matter considered by the Commission was that Kenya cannot isolate itself from the mainstream of the world's development in music and dance. She must be part and parcel of this mainstream by drawing from it while at the same time contributing to it. Such contribution, the Commission observes, could be effected through affiliation with, and active participation in the activities of international music bodies, organizations and festival movements. The Government should, for example, attach a lot of importance to and encourage, through sponsorship, the exchange of performing artists as well as the participation of Kenyan scholars through the contribution of scholarly papers at international conferences.

646. Yet another important issue considered by the Commission was the need to explore the possibility of using music in therapy especially to the mentally afflicted. Music has a definite favourable subjective relaxing, anxiety relieving, euphoric, tranquilizer psychic effects in psychosomatic, clinical conditions, as well as in neurotic and senile reactive depression cases, which has long been realized in our traditional societies, but is now ignored. The Commission observes that this use of music has been applied with great success in some parts of the world including Europe and America, and that there is no reason why Kenya could not do the same.

647. Finally, the Commission observed that there was a general lack of education on the part of the general public in connection with the singing of the National Anthem. The Commission observed that not many people participate in the singing of the Anthem, although it has excellent text. The words echo the recognition and the deep conviction of all mankind, irrespective of class, creed or ethnic origin, that the affairs of men are in the hands of God. They challenge Kenyans to devoted service. Above all they remind Kenyans of their privileged heritage of splendour and should inspire them to the highest aspirations towards peace, love, unity, liberty and justice. Thus, the words should go a long way to help us achieve the goals which our ruling party Kanu and our Government are fostering in the country through the reinforcement of National mottos of *Harambee* and *Nyayo*. There is no doubt the words of the Anthem have stood the test of time. They did not only reflect the immediate spirit of achievement and rejoicing at the time of independence, but also anticipated the continued hopes of generations yet to come. It is, in the opinion of the Commission, important that all wananchi should as a matter of course, participate in the singing of the National Anthem

at all occasions when it is performed, so that they are constantly reminded of what it stands for. Further to this, there should be a legislation to the effect that all leaders including civil servants and all manner of public servants must be conversant with the tune and text of the National Anthem before they are appointed to their posts. Related to these issues is whether the text of the National Anthem should be translated into the various national languages, so that those *wananchi* who do not know English or Kiswahili can also get the essence of the text. These are all issues on which some decision also need to be made.

LIST OF MAIN RECOMMENDATIONS

Chapter 1—Introduction

Paragraph

- 19 That the material it gathered during its work should be handed over to those who will be appointed to implement the recommendations made in this report, to provide a basis of information on the views of the public and its expectations in the field of music and dance in the country.

Chapter 2—Research, Dissemination and Development of Music and Dance

Paragraph

- 35 (a) That the country must have a music and dance research policy which should be relevant to national aspirations within the broad framework of the national research effort.
- (b) That an autonomous central research body, which may be named the National Music and Dance Research Committee, be formed to implement the policy. The body which should have adequate space for its operation and for the storage of materials collected, could be affiliated to an already existing institution, such as the University of Nairobi. It should be composed of individuals who have wide knowledge and experience in music and dance research including those with experience in cultural research and administration.
- 36 That the Central Research Committee should ensure that there are funds available for an accelerated programme for the training of local research personnel either in local institutions or abroad. The Committee should liaise with the various research institutions that need the services of the persons to be trained.
- 38 That musically articulate citizens within the community including members of the administration staff should be given the necessary basic training and mobilized to undertake research and collection of data in their local areas on part-time basis.
- 40 (a) That an inventory should be taken by the Research Committee of all facilities and equipment that were voted for or donated to the Government or research institutions for research in music and dance in the country.
- (b) That the Research Committee should ascertain that the facilities and equipment are effectively utilized and properly maintained.
- (c) That the Government should restrict the acquisition of equipment in the future to a few proven quality models whose agents are established in the country and who can therefore be relied upon to supply spare parts and to maintain such equipment.
- 41 That all research in music and dance in the country be co-ordinated by the Central Research Committee.
- 46 That the Central Research Committee:
- (a) Should deal with clearances of researchers to obtain permits for all research projects in the field of music and dance on behalf of the ministry which is responsible for research in the country.
- (b) Should define, create, and commission specific research projects, some of which may be taken jointly by scholars or researchers.

- (c) Should organize joint research projects with African and overseas universities and institutions.
 - (d) Should organize seminars and educational programmes on such topics as research methodology, techniques of recordings, theory and notation of African music and dance, computer analysis and others.
 - (e) Should get grants from the Government and elsewhere to operate research projects.
 - (f) Should acquire music and dance materials of non-Kenyan origin through liaison with individuals, institutions, organizations such as Unesco, URTNA and others through cultural exchange programmes for the purpose of comparative research studies.
- 48
- (a) That all the original recordings be deposited in the Archives of the Central Research Committee. Apart from being used for making the initial copies, these original recordings should never be played.
 - (b) That copies of these originals be deposited at least at two other repositories distributed over a wide geographical area to ensure safety in case of a national disaster.
 - (c) That other copies should be made available to be used by the public at other institutions such as at public libraries, district cultural centres, museums and others.
 - (d) That copies of research materials collected from any district should be deposited in the district cultural centres at the particular district.
 - (e) That a parliamentary act be enacted to protect, prohibit and control the exportation of music and dance materials.
- 52
- (a) That the Government formulates a policy for the dissemination and propagation of traditional music and dance.
 - (b) That the Central Research Committee ensures that this Government policy is implemented.
 - (c) That forums, such as cultural centres, where music and dance can be performed be created.
 - (d) That the Voice of Kenya introduces special programmes on radio and television which specialize in traditional musics and dances of the various ethnic groups in Kenya. These programmes should be properly presented and explained so as to enhance the understanding, appreciation and enjoyment by those who listen to or view them.
 - (e) That public libraries, museums, cultural centres and other institutions are provided with music and dance materials and fitted with audio-visual facilities, thus catering for listening and viewing by members of the public.

- (f) That the mobile unit of the Ministry of Information and Broadcasting be provided with films on traditional music and dance, to show within its programmes of public education and entertainment.
 - (g) That the Kenya National Museum and its branches should acquire a large, and systematic collection of genuine traditional musical instruments from all parts of Kenya for display and demonstration.
 - (h) That demonstrators should be employed to perform on those instruments so that besides the visual satisfaction got from viewing the instruments, the public can also hear what the instruments sound like.
- 57
- (a) That talented composers, choreographers, and other artists be given quality training and their talents and creativity be recognized.
 - (b) That having been trained, they should be given the freedom to exercise their talents and creativity in an environment conducive to creativity.
 - (c) That the composers, choreographers and other artists should be given all the necessary facilities to realize their potentialities.
 - (d) That a critical sense in the use of traditional and new appropriate costumes be inculcated through formal training at a suitable institutions of musicians and choreographers; and further, that new composers and social innovators be challenged, especially by our tradition of music and dance performance, to create not only aesthetically satisfying forms of music and worthwhile institutions for our new experience but also those that reflect in breadth and seriousness our national goals and aspirations.
- 58
- That a special fund should be set aside specifically for research and promotion of music and dance development in the country.
- 60
- (a) That Kenya National Folk Music and Dance Society should be enhanced and that it should work hand-in-hand with the National Music and Dance Research Committee.
 - (b) That Kenya National Folk Music and Dance Society should be affiliated to the International Council for Traditional Music of Unesco and that its members should be sponsored by the Government to attend the World Congresses of the council.

Chapter 3—Music Education

Paragraph

- 75
- (a) That the music curriculum at all levels while providing sound theoretical basis, should be relevant specifically to the national goals of education, and generally to our situation and culture.
 - (b) That with the above ends in view music syllabi should be spelt out in greater detail; O and A-level music syllabi in particular, should be scrutinized and brought up to date with these in mind.
 - (c) That a committee with members drawn from qualified and experienced music teachers who actually teach music programmes, should be set up within the Ministry of Education, Science and Technology to produce the appropriate syllabi which should then be made available to the K.I.E. for ratification and implementation.
 - (d) That music syllabi should emphasize the theory and practice of traditional African music which is relevant to the child's environment. This, however, should be done with the full awareness that there is a great deal of cross-cultural interaction the present age.
 - (e) That teaching of music theory and performance should go hand-in-hand.
 - (f) That though singing is an important part of music, it should not be stressed at the expense of other aspects of musical activities and training.
 - (g) That it is the right of every child to experience music. Special music education system should, therefore, be evolved for teaching music to handicapped children.
- 80
- (a) That equipment and facilities for teaching should be managed by the Kenya Schools Equipment Scheme just in the same as it is done for other subjects, and that once distributed, schools' administration must see to it that they are properly looked after. Education officers must ensure that this is done. Where musical instruments are damaged and require repair, the teacher in-charge should take appropriate action.
 - (b) That music teachers of noteworthy talents should be commissioned immediately by the Ministry of Education, Science and Technology to write for music teaching.
 - (c) That the Government should relax import restrictions on educational materials related to the teaching of music, and if possible reduce import duty on such materials so that they could be easily afforded by those aspiring to study music.

- 84 (a) That a series of crash programmes be mounted at existing teachers training colleges during vacations for primary school teachers with aptitude and interest in music to undergo a course at which they should be trained to effectively handle the primary school syllabus in its entirety.
- (b) That the teachers who are adequately trained and certified should be employed on a rotating basis to cover a given region, and that where a primary school teacher is competent enough to teach at the secondary level he should be promoted to enable him to do so.
- (c) That seeing that it is not possible to provide music teachers for all schools in the country as government policies require, by far the most consequential step to be taken should be the designation of at least four secondary schools per province, which should be properly equipped and adequately staffed for the teaching of music. The number of such schools should be increased as funds and manpower become available until eventually, all schools are provided for. Students with special aptitude and interest should then be selected to attend such schools so as to feed the universities with the right kind of material.
- (d) That given the very serious shortage of music teachers in the country, there should be minimum of unnecessary transfer of music teachers, and where this is absolutely necessary, a music teacher should always be replaced by another music teacher immediately.
- (e) That traditional musicians should be made use of in schools, either as subordinate staff or simply as tutors. In the latter instance they could be rotated so as to serve several schools.
- (f) That only accredited music teachers should teach music in the school.
- (g) That outstanding music teachers should be recognized for their work and be considered for promotion on merit. Where possible they should also be given opportunities for further music study.
- (h) That accredited music teachers should be evenly distributed throughout all districts in the country.
- 89 (a) That music education must have a future which is recognized and respected by students and the public. Apart from providing students with a meaningful hobby, music should also be seen to be an area in which children can have gainful employment after leaving school.

- (b) That music and other cultural subjects in schools must be examinable in the same way as any other subject. These should be included in the General Paper in the Kenya Certificate of Primary Education (K.C.P.E.).
- 99 (a) That only talented students in music should be selected to take music at this level.
- (b) That students taking music should combine it with only one other subject in creative arts.
- (c) That the music syllabus be reviewed in order to make it relevant to the primary school syllabus. This will enable the student-teachers to handle music lessons in primary schools more effectively when they finish their course.
- 105 (a) That the original entry requirements be strictly adhered to, without concession whatsoever and that the selection of students should include a practical selection examination to ensure that all those chosen are musical material.
- (b) That the Ministry of Education, Science and Technology should immediately see to it that the departments of music at the colleges of diploma are properly equipped with all the necessary facilities for the teaching of music.
- (c) That qualified music teachers be recruited from other countries until such time that Kenya can produce its own staff.
- 107 (a) That the Study of Fine Art should be included in all the colleges of humanities where music is studied.
- (b) That the study of music should be closely integrated with the study of fine art in the colleges of humanities.
- 159 (a) That departments of music and dance offering a Bachelor of Music degree and higher degrees be established at the University of Nairobi, the Second University and any other future Universities. It should be set up within the framework of a college of performing and creative arts at the University of Nairobi and within the framework of the Faculty of Social, Cultural, and Department Studies, at the Second University.
- (b) That the present B.Ed. in Music be discontinued at K.U.C., and that instead, a postgraduate diploma in Music Education be established at K.U.C. for those who have first degrees in music and wish to be music teachers.
- (c) That uniform requirements for admission of students to pursue music courses be spelt out in detail and be equivalent to those in other courses, and that they should strictly be adhered to. In consistency with practice in other practical subjects like fine art, music students must undergo a special selection examination to ensure that they are music material.

- (d) That the universities should ensure that adequate facilities for the teaching of music are made available.
 - (e) That an adequate number of qualified staff be recruited to teach the music courses, and that where necessary expatriate staff be recruited since there is an acute shortage of local staff.
 - (f) That panels or boards constituted to appoint music staff for university or any other institution or organization should be composed of at least a music specialist whose knowledge is equivalent to or is over and above the level of the post for which the appointment is to be effected.
 - (g) That where members of staff of the music department have conducted research or written conference papers these should be deposited in the department or with the university library.
 - (h) That cultural studies should be made compulsory to all students in the first year at the university.
 - (i) That the departments of music should be service to departments offering music courses which other members of the university could attend.
 - (j) That the departments of music should take lead in organizing music performance for entertainment of the university community.
 - (k) That students who are trained to teach music in secondary schools should not be posted to teacher training colleges.
- 163 (a) That cultural studies which should include the study of music appreciation and active performance should be compulsory at all post-secondary training institutions.
- (b) All post-secondary institutions should organize regular performances of music and dance in which the local communities around the institutions should be involved.
- 173 (a) That the post of music inspectors of schools should be taken over by a body of music experts until the system of inspection is streamlined, when properly qualified music educators with field experience can be appointed to fill the posts.
- (b) That all municipalities should appoint music inspectors to undertake inspection of the subject in schools within the municipalities.
- (c) That eventually music inspectors should be appointed to undertake inspection of music in schools, colleges and private institutions not only at national levels but also at provincial and district levels.
- 177 (a) That it is of paramount importance that qualified music educators be appointed by the examination council, to administer all matters pertaining to the examinations in music.

- (b) That the Kenya Examinations Council should recruit a fully qualified musician to administer music examinations within the council.
 - (c) That the examinations council should involve all qualified Kenyan musicians in the conducting of local examinations in music.
 - (d) That a local examinations body should be established to administer the graded music examinations. This should be done within the set-up of the National College of Music recommended in Chapter 8.
- 179
- (a) That music teachers in the country should form an association with the purpose of exchanging and sharing ideas common to their profession.
 - (b) That the Association of Music Teachers should be complemented with a newsletter in which ideas and information can be dissipated to members.

Chapter 4—Music and Dance Performance

Paragraph

- 192 (a) That for traditional music and dance to be revitalized, conditions should be created which encourage performances in social contexts in which they are habitually performed.
- (b) That the Government should refrain as much as possible from interfering with traditional occasions where music and dance still feature.
- (c) That new contexts for performing traditional music and dance be designed by establishing cultural centres for every community at the sub-locational level in the rural areas, managed by a sub-locational cultural committee under the chairmanship of the assistant chief.
- (d) That cultural committees be set up for each district to look into and protect the role of music and dance in society.
- 202 (a) That the performances of music and dance on state and national occasions cater both for groups as well as individual artists.
- (b) That groups of traditional musicians form proper organizations at all levels with a national association to which all the groups should be affiliated.
- (c) That criteria for the selection of artist who perform at state and national occasions should be spelt out.
- (d) That the Ministry of Culture and Social Services personnel who are involved in selecting musicians and dancers for such occasions should be trained, and given proper briefing and policy guidelines for selecting participants.
- (e) That groups or individuals selected must be the best in their genre or region, and not just those who happen to be available or those who wield influence.
- (f) That all those participating should be given equal chances to perform.
- (g) That there should be variety in any programme arranged for such occasions. Similar or identical performances should not be invited and presented at the same time.
- (h) That a reasonable length of time should be allowed for those performing.
- (i) That where dignitaries make payments to participants, this should be done in an organized way and attempt should be made to ensure that participants get a fair share.
- (j) That a more serious and less casual approach to the presentation of traditional music and dance should be required of those participating in all public occasions. Proper rehearsals and presentation should be insisted upon.

- (k) That in order to give contemporary cross-cultural audiences an opportunity to appreciate the heritage of the performer, well documented programme notes covering background, context and content of the performance should be provided.
 - (l) That opportunities for gainful employment be created in government, parastatal, and the private sector for the traditional musicians.
 - (m) That mass participation in music and dance be encouraged. Traditional dances which have acquired national status such as the *isukuti*, should be performed at appropriate times, for everyone to participate in.
 - (n) That performance of traditional music and dance be enhanced in status so that they form an inseparable feature of public occasions.
- 207 (a) That all military and para-military units such as the Air Force, Navy, the National Youth Service form at least one, possibly more, bands.
- (b) That such bands provide regular performances for their units' community for purposes of recreation.
- (c) That provincial brass bands perform on local occasions so that bands are not imported from Nairobi.
- (d) That the Armed Forces should have an arrangement for employing musicians who undertake normal duties but who are also called upon to form bands for their units or barracks.
- (e) That Kanu should have bands in each province and, eventually each district.
- 209 That secondary schools should, with the assistance of the Ministry of Education, Science and Technology be encouraged to form their own bands.
- 211 That brass bands be hired by municipal and urban councils to entertain the public in parks or other suitable venues at weekends.
- 213 That a National Festival Organization be formed to organize festivals for all brass bands in the country to participate in.
- 215 (a) That the Ministry of Education, Science and Technology should emphasize instrumental music and dance tuition at school so that future generations can have a diversity of musical performance.
- (b) That choirs which are invited to perform at national occasions should present songs the texts of which are relevant to national aspirations.

- 216 (a) That attention be given to the improvement of popular dance music all over the country.
- (b) That local music groups be given a chance to perform at local occasions alongside groups invited from Nairobi.
- 218 That performances of music and dance to the Head of State should be strictly censured by a body composed of music specialists to ensure that only relevant music which was of the highest calibre is presented.
- 232 (a) That more attention be given to introducing church music based on indigenous music idioms since man expresses himself best in music most familiar to him and which constitute his most natural expression.
- (b) That the church itself must play a leading role in the promotion of traditional music idioms in worship.
- (c) That where there is resistance to the introduction of African idiom in church music, there should be a gradual education of worshippers to understand and eventually accept changes, and that both musicians and clergy should make a corporate effort to achieve this.
- (d) That church musicians be trained to compose hymns in African idioms, and that seminars and workshops be organized with lectures on what constitutes a theologically sound hymn. The people involved should be those who have faith and they should be trained in a variety of related skills including theology, music, linguistics, and poetry that will enable them to compile hymn books that reflect the message of the gospel in Africa.
- (e) That a church body should be formed to write guidelines on composition, arrangement and adaptation of traditional tunes for use in church.
- (f) That a church commission consisting of qualified personnel with assistance from churchmen of all denominations be formed under the auspices of the N.C.C.K. to compile a joint hymn book. This Commission should gather and co-ordinate tunes from all over the country bearing in mind that the different denominations have different emphases and that their requirements may therefore differ in detail. A selection of the tunes in the original ethnic languages should after being properly set, be produced, with translations in Kiswahili, and compiled into books. In this way, it is hoped, new music which is not dull, static, and at variance with African personality will be eliminated. The task would also challenge pastors to work together in collaboration with the commission in order to exploit music as a unifying factor.

- (g) That the Government should give all possible assistance to help smaller churches to acquire organs, guitars, harmoniums which are too expensive for them to purchase.
 - (h) That greater use be made of indigenous musical instruments beyond the kayamba and the drum, and that they be used with greater musical flexibility.
 - (i) That a national movement be formed to organize and co-ordinate festivals of religious music at all levels and in all areas of the Republic.
 - (j) That the venues of these festivals should rotate.
 - (k) That the best performances at the festivals should be recorded and be issued on records.
 - (l) That all church choirs and their leaders should enforce discipline among their ranks. In particular they should eliminate undue jealousy, undesirable relation with female members of the choir, and the misuse of funds.
 - (m) That the Voice of Kenya undertake more recording of church music beyond what it is already doing, especially the recording of rural churches singing in African idioms.
 - (n) That the recommendations made concerning the use of traditional music in church should equally be applicable to Islam.
- 239
- (a) That the Bomas of Kenya should aim at presenting Kenyan dances in as much authentic style as possible.
 - (b) That the Bomas of Kenya should organize performances aimed at entertaining *wananchi* at various venues within the City of Nairobi as well as in the country-side and that the charges for attending these performances should be such that the *wananchi* can easily afford them.
 - (c) That the repertoire of the Bomas of Kenya should as far as possible be representative of a wide range of the traditional dances of the various peoples of Kenya.
- 240
- (a) That the formation of dance groups should come under strict scrutiny of the Ministry of Culture and Social Services to safeguard the quality of performance of such groups.
 - (b) That the Ministry of Culture and Social Services should draft the regulations under which these organizations should be formed, ensuring that those who participated were adults, and that they were not exploited by the organizers or the leaders.
- 244
- (a) That the bulk of the Kenyan population should be trained to understand, appreciate and enjoy the musical practices of other cultures. Such training should effectively start at school, but adults could also be trained through the radio and television.

- (b) That some of the performances of non-Kenyan music should be held at places close to where Kenyans who do not own cars can attend and that the entry charges to the performances should be reasonable.
 - (c) That Kenyan embassies abroad should strive to organize exchange programmes of musical performances on a reciprocal basis with the countries who send artists to perform in Kenya.
- 249.
- (a) That the occasions at which dance-type music is performed should be enhanced by encouraging proprietors of all hotels, restaurants and night-clubs to put on live performances of dance-music.
 - (b) That urban and local authorities should arrange to put on live performances of dance-type music at the parks, social halls, cultural centres and other places especially at weekends, for the entertainment of the *wananchi*.
- 257
- (a) That the State should strive to enhance occasions of music performance by various artists for the benefit of all *wananchi* in all parts of the country.
 - (b) That mass participation in music performances by various sections of the community should be encouraged as much as possible.
 - (c) That young people should be given plenty of opportunity to integrate fully in the process of the development and promotion of musical activities, not only at the national level but also through cultural exchange with other countries.
 - (d) That high standards of performance of music and dance must be maintained at all times.
- 283
- (a) That permanent, national, full-time performing music and dance groups governed by carefully thought-out policies be set up in order to establish a truly professional music and dance tradition in Kenya.
 - (b) That initially three such permanent groups be launched in Mombasa, Nairobi and Kisumu, with a co-ordinating, administrative council to ensure a standard pattern of administration and subsidized by both public and private funds.
 - (c) That members of such groups be selected on merit from trained musicians on a national basis.
 - (d) That they produce diverse music programmes such as the choir, dance-music, brass, traditional, *taarab*, and others.
 - (e) That more groups be evolved along the lines of the Bomas of Kenya but with greater aesthetic and professional sophistication.

- (f) That the professional groups participate in international exchange cultural programmes.
 - (g) That an initial trial period of at least 5 years be allowed for the idea of permanent groups to mature, before alternatives are considered.
 - (h) That along-side professional groups, non-professional (part-time) groups be established at national, institutional, residential and private levels.
 - (i) That National Groups patterned in the lines of Muungano National Choir and the Kanu Band be formed all over the country.
 - (j) That institutional groups be patterned on the lines of football team to perform a variety of genres of music similar to the professional groups.
 - (k) That vigorous traditional dances be used to keep the members of police force, the armed forces, and students in good physical condition.
 - (l) That opportunities for employing musicians as executive or subordinate staff be considered in various institutions including private companies, and others.
 - (m) That the Nairobi City Council and other urban authorities maintain bands to perform to the public in parks and other places at suitable times.
 - (n) That the Government has a role to play in ensuring that musicians are gainfully employed by facilitating and encouraging employment opportunities by the non-government sector.
 - (o) That urban and rural residential communities form a variety of music groups and that they be organized on a voluntary basis co-ordinated by chiefs.
 - (p) That private groups be encouraged and offered public facilities to practice and perform.
 - (g) That professionally qualified personnel be recruited to train and organize the groups.
 - (r) That music groups should participate in development activities such as co-operatives and industry, for which they should secure loans.
- 291 (a) That cultural centres be established in both urban and rural areas at which musicians would perform to other people. These should include district cultural centres.
- (b) That a National Complex for performing arts similar to the National Sports Complex be built in Nairobi.
 - (c) That special performances and workshops be organized for children at weekends, for them to learn to perform musical instruments and to dance.

- (d) That "non-musical" occasions such as agricultural shows be organized so as to include musical performances as regular features.
 - (e) That at all public occasions be provided with opportunities for mass participation in musical activity.
 - (f) That to bring the youth together for self enjoyment, music workshops which may be called National Youth Music Camps be run in various parts of the country where talented young people coming from different provinces can get together continually for the performance of various genres of music under expert guidance ending in high quality concert performances for the entertainment of the members of the public.
- 353 (a) That instead of the Kenya Music Festival Movement encompassing all institutions under one umbrella, a new structure be adopted whereby each category of institution in the country organizes and runs its own music and dance festivals as follows:
- (i) Kenya schools music and dance festival to include participants from primary and secondary schools.
 - (ii) Kenya colleges (including universities, institutes, and other post-school institutions) music and dance festival. Participation in this festival can be extended to non-institutional performers.
- (b) That in addition to the schools and colleges festivals which are basically institutional, there should be additional festival movements to cater for non-institutions such as the armed forces, government departments, municipalities, parastatals, traditional dance groups, dance bands, church choirs and others, respectively.
 - (c) That the new festival movements should draft well-spelt out constitutions under the umbrella of their Ministries, adopting the relevant objectives of the present Kenya Music Festival Movement and encouraging all manner of music-making.
 - (d) That in drafting the constitution, verse speaking be excluded and be transferred to the drama festival.
 - (e) That it should be mandatory for all the relevant institutions to participate in their respective music and dance festivals.
 - (f) That the national festivals of the respective institutions should be rotated and be held in other provincial capitals such as Mombasa and Kisumu which have facilities to hold the festivals.
 - (g) That such festivals should not have congested music and dance programmes. Schools festivals for example should be organized such that they must end by 5.00 p.m.

- (h) That the regulations governing such festivals should be clear and straight forward.
 - (i) That where large numbers of entries are recorded as in the case with primary schools, the elimination series of the festival should begin at locational or divisional level and that only a minimum number of entries be organized to participate at the national level.
 - (j) That all choir and dance classes should be compulsory for all institutions or participating groups.
 - (k) That the finals of schools music and dance festival be timed to take place during the first week of August holiday so that—
 - (i) the learning period of pupils during term time is least interfered with;
 - (ii) accommodation of participants in schools close to the venues of performance is made possible.
 - (l) That the colleges' festival be arranged to take place at the time of the year that is convenient to all the participants.
 - (m) That the festival committees ensure that music for set-pieces are all available and ready for purchase in good time.
 - (n) That copyright laws should not be infringed through the photocopying of set-pieces.
 - (o) That there should be set-pieces in dances (from different parts of the country) as well.
 - (p) That there should be set-pieces from mass choirs participating in the festival, and that the pieces should mark the opening and the closing of the festival.
 - (q) That set-pieces in music should be confined to official languages.
 - (r) That certificates and awards, including trophies, should be available at all levels of the festivals and should also be awarded to all participants including choirmasters and, where possible these awards should include functional items such as book tokens, agriculture implements, tools and similar objects.
 - (s) That participants should be made to stay in the performance venue and watch the performances of other groups to help with the improvements of their performance skills and techniques.
 - (t) That there should be a system of training and accreditation for all adjudicators who may be called upon to officiate at competitive festivals.
- 356 (a) That non-competitive cultural festivals should be organized by the department of culture according to cultural regions or zones of the different ethnic groups such as Mijikenda, Taita/Taveta, Kamba, Central Bantu (Kikuyu, Embu, Meru), Kalenjin, Masai, Kuria, the Luo, Teso, Interlacustrine Bantu (the Luyia group), Gusii and so on, and should take place at every district.

- (b) That each of these festivals should adopt a culturally significant name encompassing the ethnic group in the district such as *Kirinyaga* Festival for the Central Bantu, *Mwanyagetinge* Festival for the Gusii, *Ramogi* Festival for the Luo, *Kalenjin* Festival for the Kalenjin peoples and such like.
 - (c) That members of the ethnic groups from throughout the Republic should be encouraged to attend their own festivals, and that while doing so, they should invite friends from other ethnic groups to attend with them in the hope that this would foster understanding and appreciation of one another's cultures thus helping to eliminate tribalism.
 - (d) That the festivals be planned to take place over three days, starting on a Friday, and that the state should assist by giving those to their respective home areas for the festival celebrations.
 - (e) That the venues for the district cultural festivals should be rotated within the area or region.
 - (f) That the timing for the various district cultural festivals should be staggered by the planners so that their occurrence are spread throughout the year.
 - (g) That all the cultural activities should aim at the highest standard of presentation.
 - (h) That cultural exchanges should be encouraged among the different cultural areas to enhance the quality and varieties of performance. Members of music and dance groups from other ethnic zones could be invited on a reciprocal basis to participate in the festival of different areas.
 - (i) That a district team under the leadership of the D.C., and with guidance of the District Cultural Committee, should be established as the major force and vehicle for the management of cultural festivals.
- 361 (a) That there should be a non-competitive Grand National Kenya Music and Dance Festival in Nairobi annually, preferably in December during which the best representatives of all competitive festivals would be invited to participate, and that invitation for participation should extend to all performers irrespective of race, class or creed. This grand festival should start with pomp pageantry and colour on Jamhuri Day and should last for about ten days, with events taking place in various venues all over the city. It should be organized by a National Music and Dance Festival Committee whose membership should be representative of all musical shades in the country.
- (b) That there should be festivals organized at the same level as the A.S.K. shows at district (including urban councils, city council) levels in December, the week before the Christmas, during

which the best of all forms, and categories of music, dance and other artistic expressions from different institutions, bodies or groups within the district are presented on a non-competitive basis.

- (c) That all participants at these non-competitive festivals should be awarded trophies and certificates of participation.
- (d) That the National Music and Dance Festival Committee should organize inter-institutional festivals for mass participation, such as a brass band music festival for different groups and levels.
- (e) That the festivals should be organized by officials of the particular institution or organization who must arrange courses for the various leaders of the different groups. They would be assisted in this by the National Music and Dance Festival Committee in collaboration with the Ministry of Culture and Social Services.
- (f) That festivals should be properly organized on the same basis as football clubs with detailed, carefully organized programme of events.
- (g) That all festivals' committees organize the recording and archiving of all music and dance presentations at the respective festivals.

Chapter 5—Music in the Media

Paragraph

- 396 (a) That the V.o.K. should organize a market research to find out which genre of music appeal to the different sections of the community and to ensure that such music was broadcast for them in sufficient quantity at listening times which were appropriate to them.
- (b) That the V.o.K. should strive to broadcast traditional music to reach most of those who will derive aesthetic satisfaction and enjoyment from such music.
- (c) That the V.o.K. should strive to promote Kenyan music of various types by limiting the transmission of non-Kenyan music to 20 per cent of the total number of listening hours of the broadcast time.
- (d) That the V.o.K. should ensure that signature tunes, background music, music for advertisement used in its programmes are mostly Kenyan.
- 400 (a) That each section of the population should be presented with a variety of its kind of music.
- (b) That songs and musical pieces can be repeated in the radio and television programmes, but with some moderation.
- 401 That the V.o.K. should start special commercial programmes on the radio and television for the sole purpose of promoting new releases of records.
- 406 (a) That there should be periods of continuous presentations of music on the radio which should be uninterrupted. Any verbal explanations could come at the beginning or at the end of programmes.
- (b) That there should be more music and dance programmes on the television.
- (c) That music should not be used on regular basis simply to fill-up gaps between programmes.
- 408 (a) That the schools broadcast should have its own channel.
- (b) That the other services should go on continuously until midnight when one of the stations should stay open playing variety of musics for the rest of the night until 6 o'clock the following morning.
- 414 (a) That the V.o.K. should strive to present music, the text of which inform and educate the public on positive national values and those which condemn societal ills.
- (b) That music presented for the commemoration of the national days should have textual relevance to the particular days being commemorated.

- (c) That music aimed at informing or educating the public should if possible be presented in Kiswahili so as to reach a wider audience.
- 418 That any musical programmes presented by the V.o.K. should not infringe upon the cultural values of the peoples of Kenya.
- 421 That such presentation of traditional music should be representation of all the ethnic groups in Kenya.
- 423 (a) That the V.o.K. should organize special programmes in which members of the public are educated to appreciate and enjoy different types of music.
- (b) That the V.o.K. should organize special weekly programmes to inform the public of musical events in the country and where and when they were taking place.
- 427 That the Government must formulate a comprehensive policy under which the V.o.K. should operate.
- 431 (a) That the V.o.K. should set up a special department of music to handle all matters relating to music broadcast within its set-up.
- (b) That this department should be headed by an individual with quality music training and administrative ability.
- (c) That the head of this music department should be assisted in his work by a number of individuals who are also trained in music.
- (d) That the Voice of Kenya should set up a Music Advisory Council to ensure that matters relating to music within its policy were properly handled.
- (e) That the council should consist of some members of the general public who are conversant with and interested in the development of music.
- (f) That the Director of Broadcasting and the head of the Music Department be ex-officio members of the council.
- 432 That the Voice of Kenya must ensure that all personnel, including technicians, who handle music programmes should be properly trained to improve both the quantity and quality of locally produced music programmes.
- 439 (a) That the V.o.K. should use its facilities, such as studio and others, to record the music of local musicians. In this way some money spent on foreign programmes and musicians could be used in paying local musicians.
- (b) That the V.o.K. should run in-service and basic training courses for musicians it wishes to record, thus ensuring that their recordings were of technically high quality.

- (c) That the V.o.K. should organize its own music groups; initially participants in these groups could be hired on part time performers. This will create jobs for local musicians within the V.o.K. establishment.
- 440 (a) That the V.o.K. should use foreign music programmes or materials but with selective discrimination.
- (b) That the V.o.K. should effect exchange programmes in music with organizations such as URTNA and Unesco.
- 445 (a) That the V.o.K. should catalogue and document well all its musical materials.
- (b) That the V.o.K. should not erase existing recordings on tapes and films; they should be kept in the V.o.K. library or archives for posterity.
- (c) That the V.o.K. should make multiple copies of its music materials and deposit them in more than one place for safety.
- (d) That the V.o.K. should ensure that one of such repositories of the musical materials should be equipped with listening and viewing facilities and be accessible to the members of the public.
- 448 That the music Advisory Council of the V.o.K. should institute a system of consultation and feedback from members of the public of all its programmes, as to the content and manner of presentation of music programmes, and ensure that the public sentiments were borne in mind when designing programmes.
- 451 That the V.o.K. should be used for the exposition of new forms of music and dance which are the results of initiative and experimentation and that members of the public be given the opportunity to express their feelings whether these experimentations were pointing towards the right directions and so deserving to be developed further.
- 453 (a) That at least 80 per cent of recorded music and records played in hotels, restaurants, shops, airports, discotheques, and other places must be of Kenyan origin.
- (b) That films and documentaries which are produced in the country should use local music as background or incidental music.
- 454 That music inspectors be appointed by the Department of Culture to check that the regulations about the use of Kenyan music at public places and in films and documentaries are effected.
- 456 That the press should take a more active part in informing and educating the public about music and dance activities taking place in the country.

Chapter 6—Musicians

Paragraph

- 465 (a) That the teaching of traditional music and dance should become an essential part of the school and college curricula.
- (b) That traditional musicians and dancers be employed to teach and demonstrate their art in our schools and colleges, including the university and be paid appropriate professional fees.
- 480 (a) (i) That prominent individuals and all good groups of traditional musicians and dancers be recognized and given a chance to participate on national, state and other occasions.
- (ii) That only those invited to actually perform be asked to attend such occasions, and that they should be given adequate opportunity to demonstrate their artistry and to explore their repertoire.
- (iii) That in organizing musicians for such occasions they should be provided with adequate transport, food and accommodation.
- (iv) That they should be reimbursed for transport and other expenses incurred in the course of travelling to venues of performance.
- (v) That they should be given some honoraria for their services. Guidelines should be drawn out by the Ministry of Culture and Social Services as to how much should be given. As a further incentive, those performers who excel should be rewarded with functional objects like blankets, and other items.
- (b) (i) That ways and means should be devised to provide regular employment for musicians and dancers.
- (ii) That hotels in particular and other private institutions which use the services of traditional musicians should employ such musicians as regular subordinate staff who would be called upon to perform as and when the need arises.
- (iii) That the Government has a role to play in ensuring that the traditional musician is gainfully employed even though it cannot carry out the whole task alone. Private commercial bodies and other institutions should also be involved as suggested above.
- (c) That where music material intended for research purposes is later published for commercial use, the musician must be paid according to copyright laws.
- (d) That, similarly, where musicians make commercial recording they should be paid their proper dues according to copyright laws.
- (e) (i) That traditional musicians and dancers are particularly vulnerable to exploitation by various agencies and so should be protected by relevant legislations and cultural policies.

- (ii) That in general, these should ensure that they are properly compensated for their efforts. Where they participate in research for example, a figure should be set as a guideline for their remuneration. Such a figure should not be regarded as commercial payment. Similarly their employment as subordinate staff by hotels, for example, should be subject to normal laws regarding minimum payment as well as additional recompense for performing music.
 - (f) That freedom of artistic expression should be protected, and the musicians encouraged to produce freely inspired compositions.
 - (g) (i) That musicians in a division or district should form an association to cater for and protect their interests.
 - (ii) That as part of the objectives of such an association, in order to further the developmental needs of its members, the musicians should in addition form a co-operative.
 - (iii) That all the regional associations should together form one national association of Kenyas traditional musicians.
- 484 That a programme of high quality training be initiated locally for those who perform in brass bands.
- 489 (a) That training facilities offering long-term and short-term programmes in music, should be initiated for musicians in the country.
- (b) That seminars, workshops, and in-service courses should be organized for practicing musicians all over the country so that they can improve their standards of music composition and performance.
 - (c) That experienced musicians in the country should be used as instructors on the training programmes.
 - (d) That the different aspects of specialization in music need to be recognized and musicians trained accordingly in the specialities.
- 492 (a) That in order to lower the high cost of musical instruments so as to enable musicians to acquire good quality musical instruments, the Government should consider lowering duty levied on imported musical instruments; and providing assistance to the musicians through loans in the same way as it does to other organizations such as the Ministry of Agriculture.
- (b) That the Government should relax import restrictions so that desired musical instruments can be made more available.
 - (c) That a system of hire-purchase of musical instruments by musicians be initiated.
- 502 (a) That the Ministry of Education, Science and Technology and the Ministry of Culture and Social Services should design ways and means by which young talented musicians and amateur

musicians can be discovered and given opportunity for proper training in music. This will lead to the production of well-trained talented musicians in the country.

(b) That the Government should use its machinery—

(i) to ensure the patronage of Kenyan musicians by hotels, bars, night clubs, and individuals who organize public music performances, by passing a legislation to minimize, and if necessary to outlaw the use of disco music or non-Kenyan musicians in the country;

(ii) to ensure that Kenyan musicians were adequately remunerated when hired to perform;

(iii) to ensure that Kenyan musicians were given opportunity to share performance time with discos or foreign musicians, when necessary.

(c) That the Ministries concerned should make the necessary arrangements for the local musicians to be given crash training programmes in music to ensure that their music performances are of high enough quality to replace, as soon as possible, the part played by discos and foreign musicians at public musical functions.

504 (a) That the Government should discourage the use of foreign musicians in the country by limiting the issue of entry and work permits to such musicians.

(b) That the rate of taxation on the earning of foreign musicians in the country be increased.

(c) That the foreign exchange allocation to promoters who wish to invite visiting musicians from abroad be strictly restricted.

(d) That a system of exchange with musicians from different countries be effected on reciprocal basis.

(e) That more opportunities for music performance should be created for Kenyan musicians. For example, they should be hired by municipal and urban councils to play at parks, market places and other public places for the entertainment of the public, especially at the weekends.

(f) That local musicians should be given priority to perform in their own areas instead of inviting musicians from Nairobi and elsewhere, and that where musicians are invited from Nairobi, such local musicians should be invited to share the platform and perform in turn with them.

531 (a) That in view of the fact that the music industry is a possible goldmine for musicians to obtain increased income from, availability of facilities for recording their music should be explored.

- (b) That this being the case the public should be made aware of new record and cassette releases through the media, so that people can buy them. In so doing—
 - (i) the channels of promotion of local music should be shared through magazines, the *Kenya Times* and other newspapers;
 - (ii) the Voice of Kenya should have special programmes through which songs and music of Kenya musicians can be popularized on the radio and television as much as they do to foreign musics;
 - (iii) the Voice of Kenya establish a policy for controlling the playing of records over the radio so that all musicians get fair coverage;
 - (iv) specific effort be made to eliminate or minimize the exploitation of musicians by disc jockeys and feature writers.
- (c) That facilities for listening to music recordings such as record players, radio-cassettes, and tape-recorders should be made available to the public at prices they can afford, by lowering duty on them.
- (d) That the Voice of Kenya recording studio which is fully equipped should be utilized to the maximum for the benefit of the musicians.
- (e) That a better distribution of commercial recording studios should be made by establishing new ones up-country, to give better access to rural areas, instead of concentrating everything in Nairobi.
- (f) That in order to enable musicians to acquire good quality instruments, and in order to enable them to afford recording fees, the cost of hiring instruments or studios, and the manufacture and distribution of recordings, a system of loans for musicians, comparable to that given by the Agricultural Finance Company to farmers, should be initiated.
- (g) That a body should be formed to audition and censor all music that is going to be recorded for commercial purpose to ensure that only music of the highest quality was recorded commercially.
- (h) That musicians should be given legal protection to ensure that they are not exploited or cheated by the commercial sector of the music industry.
- (i) That musicians should be educated about their legal rights as outlined in the Copyright Laws of Kenya.
- (j) That international conventions and regulations relating to music recordings should be ratified and adhered to by Kenya. These include—

- (i) the Rome Convention of Protection of Performers;
 - (ii) the Universal Copyright Convention; and
 - (iii) the Mechanical Rights Regulation.
- (k) That the Government should enact legislation to check piracy and plagiarism of records played in the public address systems, juke boxes as well as on music played in record shops.
- (l) That there should be a Government regulation governing royalties paid to musicians for their recordings.
- (m) That legal aid should be provided to those musicians who have been cheated by business men and record companies.
- (n) That in order to help raise the quantity of record sales the price of records should be controlled.
- (o) That the number of pressing plants in Kenya should be increased in order to ease congestion and to expedite production of Kenyan music.
- (p) That the Government should rejuvenate and aid the growth of music industry by providing incentives to investors through charging low duties and easing import restrictions for those importing raw and finished music equipment and products necessary in the running of the industry.
- (q) That there is need for a mechanical rights to be incorporated in the constitution of the Musicians' Performing Rights Society.
- 535 (a) That the criteria for selecting records to be broadcast over the radio be spelt out in detail and be implemented accordingly.
- (b) That disciplinary action should be taken against any V.o.K. staff who infringes the regulation pertaining to the selection of records for broadcast over the radio.
- 537 That the Musicians' Performing Rights Society should ensure that copyright regulations are observed very strictly. To effect this, it should employ inspectors to keep track of record music played in all public places and shops and thus ensure that the musicians whose recordings are played were remunerated accordingly.
- 544 (a) That appropriate and adequate laws to curb piracy be enacted where they do not already exist.
- (b) That enforcement procedures should be developed along a broad front on which both government and recording industry should collaborate. Piracy is equally harmful to the state as it is to industry.
- (c) That in enforcing anti-piracy laws the activities of police and customs authorities should be backed up by an understanding judiciary which is not lenient with pirates.

- 555 (a) That ways and means should be devised by the Ministry of Culture and Social Services for musicians to be employed.
- (b) That music groups be organized on the same lines as other organizations such as football clubs with trusted and conscientious directors, managers and trainers, who should be paid accordingly.
- (c) That all music groups, should be registered.
- (d) That each group instil discipline among its members and also control its finances.
- (e) That only one national organization should be formed for all musicians of the same category of music, for example, all "pop" musicians should belong to one organization.
- (f) That music groups should further form co-operative unions to which all members should subscribe. Such a co-operative could for example, be responsible for promotion and distribution of records for its members.
- (g) That there should be a Government legislation which gives the Performing Rights Society the right to know the number of records pressed by any record company in the country.
- (h) That the Voice of Kenya should co-operate by giving the "return" of records played to the society so that the recording artist can be correctly paid the monies due to him.
- (i) That musicians whose music have fallen out of fashion, but who are well versed in their profession and are still dedicated, should be utilized to organize and train younger musicians.
- 558 (a) That amateur musicians should be identified and all the necessary help and encouragement in the form of employment, further training, etc. be given to them.
- (b) That privately-trained music specialists or musicians should be employed, if qualified, to teach music in primary schools and other educational institutions to ease the shortage of music teachers in the country.
- (c) That the amateur musicians in the country should be fully utilized in the planning and implementation of the country's performing arts development programmes.
- 565 (a) That a holding body, the Kenya National Musicians Association, be formed to which all categories of music groups be represented, and that membership for the association should be open to members of the public. Such a body would cater for the interest of all types of musicians and music lovers in the country. It would also draw up a code of ethics and other regulations and bye-laws governing all matters pertaining to the music profession in the country.

- (b) That a music industry be established in the country to encompass the manufacture and repair of equipment, small cottage industries organized on a co-operative basis, the expansion of record pressing plant facilities, the opening of a Central Musicians Association, the establishment of a locally owned recording studio and a Government sponsored National Music Recording Company.
- 566 That music, being just as respectable profession as any other, should have a code of ethics to make musicians carry themselves in a disciplined manner.
- 568 (a) That a deliberate effort should be made to encourage initiative and originality in the composition of Kenyan popular music.
- (b) That musicians should desist from appending fictitious titles to their names.

Chapter 7—Training of Music Personnel

Paragraph

- 576 That a college of music should be established in the country to provide quality training for all music personnel. The personnel to be trained should include teachers, performers, composers, researchers, and others who will handle music education, performance, and research programmes in the country.
- 577 That the college of music should be located at any suitable area other than Nairobi.
- 578 That the college of music should be planned in such a way that when need arises, provision can be made to incorporate programmes or courses in other performing and creative arts.
- 584 That the college of music should mount courses including crash programmes for the training of music teachers.
- 585 (a) That the training of the lecturers for the college of music should start immediately.
- (b) That the lecturers should be drawn from ex-Kenyatta University College music graduates.
- (c) That before taking up their training duties these graduates should be promoted or otherwise rewarded for their additional responsibilities.
- 587 That teachers who are selected to undergo courses in music teaching should be granted study leave with pay from the Ministry of Education, Science and Technology.
- 594 (a) That a special in-service music course should be organized at the new music college for various individuals or groups of individuals according to their needs and requirements.
- (b) That other training programmes besides the regular teaching programmes should be organized at the college of music for cultural officers and others who need such training in the country.
- 603 That the college of music should organize extension courses leading to diploma qualification of the college as well as those of the colleges of humanities.
- 604 (a) That all training for musicians at the college, should be aimed at obtaining local qualifications and that training for foreign qualification in music should be restricted.
- (b) That diplomas should be given to graduates undergoing long-term courses or programmes and certificates should be awarded to persons who take short-time courses.

- 606 That there should be an aptitude testing and interviewing board at the new college of music to select candidates for all courses.
- 607 That qualified Kenyans should be appointed to fill posts at the college. A few qualified expatriate should be recruited whenever necessary.
- 608 That a comprehensive staff development programme should be established at the college of music at every stage of its development.
- 616 That the college, should start operating in a modest way with a small student intake at the earliest possible time in a temporary building, until funds are found for putting up new buildings for the college.
- 617 That the financing of the college should be considered for inclusion in the formal budget after assessment of the recurrent implications and staff requirements of the college. Efforts should also be made to obtain outside aid for expenditure on equipment, vehicles and research.
- 620 That overseas training should be made available to a few trainees to specialize in technical training for which the numerical need of the country is not very great.
- 628 (a) That the Government should help the Kenya Conservatoire of Music with finances so that more staff and accommodation can be acquired to expand its teaching programmes to include traditional indigenous music and dance courses.
- (b) That the Kenya Conservatoire of Music, in conjunction with Ministry of Education, Science and Technology and the proposed College of Music and the Universities, should prepare candidates for local Kenyan oriented music examinations, the standards of which should be equivalent to the overseas music examinations.
- (c) That the Kenya Conservatoire of Music should strive to establish branches in other urban areas in the Republic.
- (d) That the Kenya Conservatoire of Music should aim at training musicians to an advanced level comparable with similar institutions elsewhere in the world.
- 631 (a) That the Government should support and encourage private enterprises aimed at setting up music institutions.
- (b) That these private music institutions or schools should prepare students for local National Music Examination and should include traditional music and dance instruction in their teaching programmes.

- (c) That such private music schools or institutions should be subjected to inspection by the Ministry of Education, Science and Technology to ascertain that their programmes of study, equipment and other facilities are of the required standard in quality.
- 633 (a) That the Government should sponsor amateur and professional musicians, administrators and cultural officers, academic and technical personnel and others who need further training (whether short-term or long-term training programmes) to help with the planning and implementation of programmes of performances, research and teaching.
- (b) That the Government, through the Ministries of Education, Science and Technology, and Culture and Social Services, and the Directorate of Personnel Management should provide scholarships for local and overseas music training.
- (c) That these Ministries should also solicit for funds from donor agencies such as Unesco and Ford Foundation, as well as from foreign embassies, individuals or any other sources to help with the training of music and dance personnel, the purchase of equipment, and research.
- 636 (a) That the Kenya Music Trust should extend its sponsorship in music training to musicians outside Nairobi.
- (b) That the Music Trust should not only sponsor training programmes but should also spread its activities to include sponsorships of lectures, and performance programmes that promote traditional music and dance throughout the country. The Trust could, for instance, help in financing short-term vacation courses in music, as well as research in music.
- (c) That more organizations similar to the Kenya Music Trust should be established in the country.

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 Joel Gichana, Box 81, Kibirigo, Kisii.
 Charles Migosi, Box 81, Kibirigo, Kisii.
 Ezekiel Monyani, Box 163, Kisii.
 Ombati Ernest, Box 529, Kisii.
 Mogaka Justus, Box 1108, Kisii.
 Obongo John, Box 661, Kisii.
 Isaac K. Nyatundo, P.O. Nyamache, via Kisii.
 Daniel Openda, Box 450, Kisii.
 Christopher A. Odieki, Box 1716, Kisii.
 Samuel Aoga, Enchoro School, Box 408, Keroka.
 Marko M. Makori, Box 1628, Kisii.
 Zebedee Momanyi, Box 113, Kisii.
 Stephen M. Kibure, Box 45, Etago.
 Francis Omwenga Javeth, Box 1322, Kisii.
 Henry Mogusu, P.O. Nyangoso, Keroka.
 Siro Nyaata, Box 1359, Kisii.
 Evans D. Macheneri, Box 84, Kisii.
 Marco Momanyi, Box 404, Kisii.
 Okindo Machiki Zablon, P.O. Nyamache, Kisii.
 Hezekiah Nyakora, Sengera S.D.A. School, Box 31, Kenya.
 Maonga Samuel, P.O. Nyamache, Kisii.
 James Ogega Nchore, Box 47, Kibirigo Kisii.
 Charles N. Omare, Box 94, Kisii.
 Bodi Ayiemba, Nyongonga School, Kisumu.
 William Oyoo, Ahero School, Box 6, Ahero.
 Paul Migeni, Chiga School, Kisumu.
 Eric Saoke, Onjiko Primary, Ahero.
 Jeconiah Odongo, Box 77, Ahero.
 Bitallis Angunza, Box 1077, Kisumu.
 Amos Otieno, Box 1077, Kisumu.
 Aggrey Ngobolya, Box 1760, Kisumu.
 Owino, Kibos School for the Blind, Kisumu.
 Simiyu, Kibos School for the Blind, Kisumu.
 Gilbert Otieno, Asawo Primary, Onditi.
 Filemon Were Agweny, Kisumu Day Secondary School.
 John Emy Opondo, Box 350, Yala.
 Japheth Ongala Otieno, Box 464, Siaya.
 Onganga Richard, Nyalula Primary, Box 379, Siaya.
 Obiero Kokumu Henry, Boro Primary, Box 14, Boro.

Henry M. Jakayo, Ng'ya Girls, Box 4, Ng'ya.
 Joshua Otieno Odul, Hono Primary, Box 285, Siaya.
 Baring David, Malomba Primary, Box 74, Uranga.
 Michael Aruwa, Lieta Primary, P.O. Ndigwa.
 Hezron Ogonjo, Hawinga School, Box 23, Uranga.
 A. Japheth Guya, Nyamin'nia Primary, Box 41, Yala.
 Benjamin Charles Oywa, Usenge High School.
 Daniel Migambo, Nyangoma Secondary, Box 23, Bondo.
 Naboth Otieno, Oyenga Primary, Box 167, Siaya.
 Michael J. Ng'ang'a, Box 150, Siaya.
 Ben Malango Ridway, Sinapanga Primary, Box 176, Bondo.
 Mary A. Buoro, Olko Primary, Box 57, Bondo.
 Shem Ongek Alunga, Osoro Primary, Box 37, Boro.
 Bernard N. Wechuli, Jubille High School, Box 342, Yala.
 J. R. Asiko, Oseno Komolo Primary, Box 40, Siaya.
 Jane Awilly, Sigana Primary, Box 17 Ng'ya.
 David Atieno, Maliera Primary, Box 350, Yala.
 David Amayo, Muhanda, Yala.
 Doringtone Omondi, Ndere Primary, Box 54, Bondo.
 Nixon Ochieng', Ngalula Primary, Box 379, Siaya.
 William Onyango, Kanyaboli Primary, Box 85, Siaya.
 Joshua Achola, Karapul Primary, Siaya.
 Mrs. Joyce Onyango, Nyamila Primary, Siaya.
 John Ocholla, Christian School, Box 508, Siaya.
 Johnstone Omondo, Kalkada Primary, Uranga.
 Francis Owino Dibondo, Nyawara Primary, Yala.
 Joseph Agola Odongo, Jina Primary, Yala.
 Miss Phoebe Opiyo, Pala Primary, Nyamonye.
 Joseph Ogondi, Nyang'omba Primary, Box 29, Bondo.
 Magambo, Pala Primary, Nyomonye.
 Mganda, Tanga Primary, Manywanda.
 Ochania, Nyanganga Primary, Box 244, Siaya.
 Opondo Munara, Ligege Primary, Ugunja.
 John Odongo, Sango Primary, Box 99, Ugenya.
 R. Obonyo Nyanjom, Agoro Oyombe Primary, Box 1, Ng'ya.
 John H. Awandu, Nduru School, Box 6, Ng'ya.
 Okech Alambo, Maranda Primary, Box 214, Bondo.
 James A. Ochieng', Nyandiwa School, Box 336, Siaya.
 George Makopiyo, St. Teresa's Girls, Box 25, Yala.
 Gerald Obonyo, Agoro Oyombe School, Box 1, Ng'ya.
 Stephen G. Owino, Box 91, Sidindi.
 Calvin Ariko, Box 39, Uranga.
 Moses Wakape, Box 150, Siaya.
 Gordons Ochieng', Box 568, Kisumu.
 Hilary Oyier, Box 1053, Kisumu.
 Robert Amam, Box 105, Kisumu.
 Peteick A. Adudo, Box 1194, Kisumu.
 Daniel Abala, Box 1731, Kisumu.
 W. N. Masara, Box 88, Muhoroni.
 Risper A. Gai, Box 1171, Kisumu.
 John Rasare, P.O. Nyakwere, Kisumu.
 Symon Gogo, Box 30, Pap Onditi.
 Peter Enny Ojwaka, Box 51, Akala.
 Auma Philip O., Box 3, Ng'ya.
 Eliud Michura, Box 6, Ahero.

William Oyoo, Box 6, Ahero.
 Joseph Wanyumba, Box 230, Muhoroni.
 Isaac O. Gogo, Box 12, Ladhri-Awasi.
 John Martin Ogudi, Box 528, Kisumu.
 Patrick Othieno, Box 1208, Kisumu.
 Hezekiah Owino, Box 105, Kisumu.
 Elly W. Onyando, Box 1229, Kisumu.
 William Oyoo Olweny, Box 6, Ahero.
 J. O. Chono, Box 1914, Kisumu.
 H. O. Mbogoh, Box 1218, Kisumu.
 John Wasede Raburu, Box 1077, Kisumu.
 Otieno Ayier, Box 235, Sondu.
 Vitalis I. A., Box 346, Kisumu.
 Charles Orieno, Box 5, Kisumu.
 Shadrack J. Owuor, Box 770, Ahero.
 W. Amos Oyowo, Box 667, Kisumu.
 Augustine Osano, Box 1171, Kisumu.
 Pateick A. Odudo, Box 1194, Kisumu.
 Aloys O. Owino, Box 285, Kisumu.
 Elly W. Oyando, Box 11229, Kisumu.
 Reuben Dali, Box 1790, Kisumu.
 Otieno King'ora, Box 412, Kisumu.
 Edward Ochien, Box 1790, Kisumu.
 Raphael K. Kibugi, P.D.S.S., Nyanza.
 Benjamin Okelo Apondo, Box 2033, Kisumu.
 George Okara, Kisumu High School.
 Martin Obunga, A.E.O., Maseno West.
 Ben Gumbe, A.E.O., Maseno East.
 Mrs. Ben Onyango, Miwani Primary.
 Amos Oyoo, P.O. Kisumu.
 Edward Ochieng', Kisumu.
 Patrick Odindo, Kisumu.
 Amos Oyomo, Central Primary, Box 667, Kisumu.
 Gilbert Ayengo, Lake Primary, Box 105, Kisumu.
 John Ong'udi, Kisumu Union Primary, Box 105, Kisumu.
 Patrick Otieno, Highway Primary, Box 105, Kisumu.
 Etiakim Sijeje, Box 105, Kisumu.
 Erastus Olando, Ahero.
 Jack Opany, Ahero.
 Bernard Obuya, Box 1536, Kisumu.
 Fanuel Nyakiti, Box 285, Kisumu.
 Pateick Ochieng', Box 568, Kisumu.
 Mr. Omumbo, Rweya Primary, Kisumu.
 Samwel Ombura, Migingo School, Kisumu.
 Zedekiah Ombati, Box 23, Ahero.
 Otieno Japolo Urudi, Onditi School.
 Mrs. Pauline Ratemo, Nyaguko D.O.K., P.O. Itumbe.
 Isiah Nyariki, Rianyachubadi E.B., Box 94, Kisii.
 Francis O. Obure, Nyaronge D.E.B., P.O. Nyamache, Kisii.
 Silvester Omare, Nyakegogi D.O.K., P.O. Itumbe.
 Mrs. Tabitha Ogechi, Box 81, Kebirigo, Kisii.
 Isaac K. Nyakundo, Nyamache Market, Kisii.
 Samuel Masese, Box 113, Kisii.
 Migoro Nyandiri, Box 45, Etago.
 Dorine J. Awuondo, Box 809, Kisii.

Zaphaniah Ontere, P.O. Nyangoso, Keroka.
 Samuel Abuya, St. Patrick's Mosocho, Box 520, Kisii.
 Nathan Oigeka, P.O. Nyamache, Kisii.
 Hezekiah Nyakora, Sengera School, Box 31, Kenyanya, Kisii.
 James Nyamongo, Bogesaka School, P.O. Nyamache.
 Tabitha Ocho'ki, Igoma School, P.O. Nyamache.
 Hezron Ahoya, Box 237, Keroka.
 Peter N. Magaki, Box 147, Kisii.
 Susan Kerubo Nyamokenye, Box 210, Kisii.
 Mrs. Doris Ayenda Rogongo, P.O. Nyamache.
 Osiemo Charles, Box 900, Kisii.
 Tom Nyambane Gesore, P.O. Nyamira, Kisii.
 Johnson Mang'aa, Kebute School, Box 1214, Kisii.
 Nathan Ochabo, Nyag'iki School, Box 466, Kisii.
 Mrs. Susan Amenity, Box 22, Kisii.
 Peter Nyangoto, Box 412, Kisii.
 Christine Gapfisi, Box 516, Kisii.
 Dishon Mogire, Box 516, Kisii.
 Jeremiah Abuga, Box 22, Kisii.
 Mrs. Milkah Obincho, Sotiki Midland School, P.O. Mokononi.
 Zachary Neko, Tunka School, P.O. Ogembo, Kisii.
 Isaac Ogembo, Reyomongo School, P.O. Ogembo, Kisii.
 Philip Mudaga, Bombaba Primary, P.O. Ogembo, Kisii.
 Robina Moraa, Box 1628, Kisii.
 Chrisantus Asanya, Box 1628, Kisii.
 Joel Mochama, Box 468, Keroka.
 Marco Momanyi, Box 404, Kisii.
 Abner Ong'ondi, P.O. Nyamache, Kisii.
 Jeremiah Abuga, Box 749, Kisii.
 Joel Misati Mochama, Box 348, Keroka.
 Samson Kinara, Nyatieko, Box 938, Kisii.
 Laban Ngare, Box 412, Kisii.
 Joel Gichana, Box 81, Kebirigo.
 Mrs. Sabina Kemunto, Kenyanya, Kisii.
 David Maego, Box 1214, Kisii.
 E. W. Wafula, Box 75, Homa Bay.
 S. M. Toya, Box 1, Homa Bay.
 John Okoth, Box 64, Homa Bay.
 Albarn C. Kasuku Kalolo, Box 50, Homa Bay.
 Salmon Kwanya, Box 5031, Kendu Bay.
 Maurice D. Nyangatia, Homa Bay School, Box 22, Homa Bay.
 Bernard Ayeiyo, Box 30, Tsibania.
 Rose Oloo, Box 33, Homa Bay.
 Apollo Owino, Box 33, Homa Bay.
 Nichonor, P.O. Akato.
 Robinson Kisiengo, Box 5097, Kendu Bay, Kadel.
 Jackson Ogeno, Mbita High, Private Bag, Mbita.
 Elisha Okongo, A.E.O., Asego.
 John Oyier, Box 78, Homa Bay.
 Aboka, Box 78, Homa Bay.
 Onyona, Box 78, Homa Bay.
 T Opiyo Mbani, Renen School, P.O. Ranen.
 John Kireta, A.E.O., Kendu Bay.
 Robert Ayoma, A.E.O. I, Kadel.
 Meshack Amayo Akede, A.E.O., Kadel.

Odongo, Ringa School, P.O. Kadongo.
 Samuel Obura Ngawo, Chief, Kanyamkago, Sare.
 Vitalis Okumu Okelo, P.O. Kehancha.
 Dorine Obat, A.E.O., Asego, Box 78, Homa Bay.
 Harnison Juma, A.E.O. Oyugis, Homa Bay.
 Elly Akodhe, A.E.O., Homa Bay.
 George Yongo, Box 556, Suna.
 Martin Akoto, P.O. Muhuru Bay. Macalder.
 Jerimo O. Omoro, P.O. Macalder.
 Shem Okello Ouko, A.E.O. Asego, Box 78, Homa Bay.
 Dan Nyang'anya, A.E.O., Awach.
 Meshack Odera Chiaji, D.C.'s Office, Box 1, Homa Bay.
 Rayola, A.E.O. Asego, Box 78, Homa Bay.
 George Okara, Kisumu Boys School, Kisumu.
 Martin Obunga, A.E.O., Maseno West.
 Ben Gumbé, A.E.O., Maseno East.
 Ben Onyango, Miwani Estate Primary, Kisumu.
 Amos Oyoo, Miwani Estate Primary, Kisumu.
 Edward Ochieng', Miwani Estate Primary, Kisumu.
 Patrick Odindo, Miwani Estate Primary, Kisumu.
 Otieno Kingora, Miwani Estate Primary, Kisumu.
 W Amos Oyowo, Central Primary, Box 667, Kisumu.
 Augustine Osano, Kudho School, Box 1171, Kisumu.
 Patrick A. Odudo, Box 1194, Kisumu.
 Aloys O. Owino, Ragumo School, Box 285, Kisumu.
 Elly W. Onyando, Migori School, Box 1229, Kisumu.
 Reuben Dalli, Joyland School, Box 1790, Kisumu.

WESTERN PROVINCE

Fred Makachia, Box 28, Malava
 Joel E. Ananda, Box 677, Kisumu.
 Francis R. Okuurg, Ekatsombero Primary, Box 66, Kiligiri.
 Francis Shitawa, Box 245, Mumias.
 Grace Shitawa, Box 245, Mumias.
 Shem M. Nyongesa, Box 254, Kakamega.
 Mrs. Elizabeth Alenga, Box 90, Kakamega.
 Mrs. Lydia Ishamilliza, Box 369, Kakamega.
 Alusiola Alutsachi, Box 369, Kakamega.
 Boaz Lijodi, Box 219, Kakamega.
 Shivachi wa Alulu, Box 145, Maragoli.
 Wycliffe Shivachi, Box 94, Kakamega.
 Julius Shiucha B., Box 46, Kakamega.
 Shem Mushira Tamba, Box 95, Kakamega.
 Eunice Salfy, Box 331, Kakamega.
 Robile Mare, Box 45, Vihiga.
 Azibeta Khalaji, Box 45, Vihiga.
 Gerishom L. Abwasi, Box 13, Kakamega.
 Alan Libusi, Box 140, Maragoli.
 Onguko Peter James, Box 692, Kakamega.
 Jacob B. A. Akhonya, Butere Boys, Box 15, Butere.
 Mrs. Eunice Rirya, Butere Boys, Box 15, Butere.
 Kirrya Delba, Butere Boys, Box 15, Butere.
 Malesi E. Kinaro, Box 15, Butere.
 Jeseé A. Magovi, Box 30, Maragoli.
 Romona Wangia, Box 86, Nambacha.

Margaret A. Udoto, Box 319, Kakamega.
 Gerishom L. Abwazi, Box 13, Kakamega.
 Mido David, Gidagadi Primary, Box 130, Vihiga.
 Rose Munzala, Box 6, Malava.
 Jane Were, Box 397, Kakamega.
 Philip Indovo Shinachi, Box 796, Kakamega.
 Albert Ottemah, Box 136, Kakamega.
 Jacob Inyende, Box 962, Kakamega.
 Francis Musungu, Box 542, Kakamega.
 Martin Ng'ongo, Box 397, Kakamega.
 Christopher W. Udoto, Box 318, Kakamega.
 Elijah Engoke, Box 39, Kakamega.
 Jalrus M. Vilembwa, Box 32, Serem.
 Amos L. Ligare, Private Bag, Tiriki.
 Khasungu Jedidah, Box 203, Kakamega.
 Miriam Mise, Box 457, Maragoli.
 Dorcas O. Owendi, Box 369, Kakamega.
 Julius Ashihundu, Box 94, Kakamega.
 Sylvester Ambuka, Box 2171, Khayega.
 Henry M. Mwanzi, Box 34, Maragoli.
 Jacob Odanga, Box 79, Maragoli.
 Daniel Bronson Mdachi, Box 204, Kakamega.
 Norah Ingasia, Box 331, Kakamega.
 George Cammy Oyugi, Box 797, Kakamega.
 Inganza Japheth Sambaya, Box 180, Maragoli.
 G. F. Wabuke, Box 3, Kakamega.
 Paul I. Mundida, Box 55, Wodanga.
 Mathew M. Libese, Box 276, Tiriki.
 Julius Lidonde, Kakamega.
 Joram Kalwala, Box 1292, Kisumu.
 Jonathan M. Siema, Box 178, Kakamega.
 Clement Mmaitisi, Box 165, Maseno.
 Henry N. Wanjala, Box 100, Maragoli.
 Joseph S. Musonye, Box 12, Chamakanga, Maragoli.
 Benson E. Gideni, Box 200, Serem.
 Edward Mudak, Box 74, Kamisi.
 Ezekiel Tsinalo, Box 2146, Khayega.
 Mmbwana M. Daniel, Box 32, Kamisi.
 Weremba Wilson, Box 392, Mumias.
 Mudegu Peter, Box 158, Kakamega.
 Lusweti Wanambyssy, Box 110, Soy.
 Wylie C. K., Box 255, Vihiga.
 F. Reuben Mise, Box 457, Maragoli.
 Solomon Onyango, Box 5, Maragoli.
 Timona Ombima, Box 35, Vihiga.
 Cephas Khaoya, Box 381, Kakamega.
 Jackson Maigoh, Box 176, Kakamega.
 Johanah Sagar, Box 17, Tiriki.
 Bwani James O., Box 90, Vihiga.
 Kaaye Khendi Edward, Box 14, Hamisi.
 Londanga Bulinda, Box 37, Shinyalu.
 Rev. M. Andanje, Box 915, Kakamega.
 Alex Namtenda, Box 204, Kakamega.
 Sitekaro, Box 57, Kakamega.
 Joash Amusavi, Box 262, Kakamega.

Joash Mukunga, Box 92, Malava.
 Maclean Shinah, Kaimosi Teachers College.
 Lutatwa J. L. Jackson, Box 4, Malava.
 Mark O. Khaemba, Box 55, Nambacha, Kakamega.
 Rose Barasa, Box 18, Malava.
 Phanice Ashimosi, Box 2117, Khayega.
 Eunice Sally, Box 331, Kakamega.
 Moses Indumwa, Box 180, Maragoli.
 Obedy Ombuya, Box 180, Maragoli.
 Enoc Essendi, Box 14, Maragoli.
 Wilson Kisuza, Box 34, Maragoli.
 Shem Mushira Tamba, Box 95, Kakamega.
 Odipo (Mrs.), Private Bag, Butere.
 Ben Magwaga, Kaimosi Teachers College.
 Joseph Otieno, Box 677, Kisumu.
 Selina Wambani, Box 86, Namambacha.
 Nathan Olenge, Box 1, Seremi.
 Paul Amiani, Box 1, Seremi.
 John Ohweya Godia, Box 74, Hamisi.
 George Mwiruki, Box 2146, Khayega.
 Lawrence Engokue, Box 2146, Khayega.
 Nathan Kitagwa, Box 50, Hamisi.
 Richard Avedi, Box 200, Seremi.
 Isaac Guserwa, Box 158, Kakamega.
 Christine Songole, Box 110, Soy.
 Zebedee Wanyama, Box 172, Kakamega.
 Iswala Abisai, Box 56, Maragoli.
 George Lulwti, Box 6, Malava.
 Raphael Kiziili, Box 55, Wodanga.
 Moses Givosi, Box 55, Wodanga.
 William Ifahalwa, Box 25, Wodanga.
 Dick Ayodi, Box 139, Wodanga.
 Trufena Achitsa, Box 331, Kakamega.
 Mrs. Malenje, Box 2117, Khayega.
 Mrs. Gereldine Sagoli, Box 17, Tiriki.
 Ben Gänira, Box 6, Tiriki.
 Philip Ngamira, Box 6, Tiriki.
 Wabodha Kisambira, Private Bag, Butere.
 Mrs. Ruth Otieno, Private Bag, Tiriki.
 Hudson Munyasi, Box 21, Tiriki.
 Bernard Obore, Box 6, Malava.
 Peter Kinyoki, Box 6, Malava.
 A. Z. Bulira, Box 140, Maragoli.
 Henry Matiti, Box 49, Maragoli.
 Elisha Otiedo, Box 49, Maragoli.
 Fanuel Jumba, Matsakha Primary, Maragoli.
 Samwel Kikonzo, Shivanga Primary.
 Mrs. Irene Mwenesi, Box 42, Malava.
 George Mwiruki, Box 2182, Khayega.
 Mukosa Mudakha, Box 369, Kakamega.
 Rose Musingu, Box 60, Malava.
 Mark Khaemba, Box 55, Kakamega.
 Jacob Lumbasi, Box 195, Kakamega.
 Charles Were, Box 21, Khwäsero.

Samuel Anunda, Box 21, Khwisero.
 Howard Okelo, Box 21, Khwisero.
 Anuli Moses, Box 66, Kilingi.
 Edward Maliva, Box 90, Vihiga.
 Eliud Kweya, Box 76, Maseno.
 Dachi B. Daniel, Box 204, Kakamega.
 Nelson Otwombe, Box 58, Kamisi.
 Philip Matsigulu, Box 35, Kimisi.
 Ishmael Agwona, Box 14, Hamisi.
 Arthur Mbaisi, Box 14, Hamisi.
 Lameck san Litieka, Box 30, Bunyore.
 Victoria Kimokoti, Box 369, Kakamega.
 Lucy Khaguli, Box 126, Tiriki.
 Loi Khaguli, Box 126, Tiriki.
 Joel Opati, Box 97, Bunyore.
 Ben Magwaga, Private Bag, Tiriki.
 John Katumanga, Box 245, Kakamega.
 Abubakar Mapesa, Box 318, Kakamega.
 Emmanuel Muhandiche, Box 501, Kakamega.
 Silvester Baraza, Box 204, Kakamega.
 Mrs. Reginar Abulamusi, Box 204, Kakamega.
 Mrs. Jane Nagula, Box 136, Kakamega.
 Janet Dollimere, Box 155, Bungoma.
 George Wafula, Box 155, Bungoma.
 Apollo H. J. Eshuchi, Box 677, Bungoma.
 Chrysanthus Wanjala, Box 1128, Bungoma.
 Richard D. K. Wanyonyi, Box 4, Kimilili.
 Wesley Barasa, Box 679, Bungoma.
 Hesbon Manyonge, Private Bag, Bungoma.
 Wycliffe Odinya, D.B.E.O., Bungoma.
 Miss R. Weche, Box 165, Bungoma.
 Julius Maruti, Box 267, Kimilili.
 Andrew M. Simiyu, Box 165, Bungoma.
 Doris Wepuchulu, Box 63, Chwele.
 B. Andrew Musimbi, Private Bag, Webuye.
 Fitz Patrick Mutanda, Box 120, Bungoma.
 Samson D. M. Wechuli, Private Bag, Webuye.
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 Alex Wasike, Box 240, Bungoma.
 Charles Wangunda, Box 1018, Bungoma.
 Felistus Eshychi, Box 677, Bungoma.
 Leonard Masafu, Box 282, Kimilili.
 David Zalo Okuku, Box 391, Kakamega.
 Nathan W. B. Wanangya, Box 548, Bungoma.
 Mrs. Mefa Sifuna, Box 548, Bungoma.
 Flora Wanambiri, Box 548, Bungoma.
 Angelina Weswa Masuku, Box 688, Bungoma.
 E. Wati, Box 688, Bungoma.
 D. Walyaula, Box 785, Bungoma.
 Margaret Kinminy, Box 785, Bungoma.
 Rose Anaswa, Box 785, Bungoma.
 Hannington V. Mukhongo, A.B.E.O., Samia South.
 Sylvanns A. Ogot, A.B.E.O., Samia North.
 Joseph K. Karanja, A.B.E.O., Bunyala, A.B.E.O., Bunyala.
 Sophia Onyiero, Kofanya Girls.

Elizabeth Abwaro, Busende School.
Elizabeth K. Waswa, Kamunuoit School.
Dalфина A. Onyango, Busire School.
Moses W. Adenya, Mundere Primary.
Nicholas W. Pombo, Buntiru A.C. School.
Mirey Kulwa, Busia School.
Ndalo Khajusue, Busia Township Primary.
Veronica Monya, Mabale Primary.
Bramwel Osogol D/H.M. Malaba School.
Gabriel Musungu, Kolanya High School.
Jared Masake, Kolanya Girls School.
Yeronim, Kamolo, Headmaster.
Francis X. M. Onyango, Igula D.E.B. School.
Julius E. Were, T.A.C. Tutor, East Bukhayo.
Malice Musundii, Malaba School.
Aggrey W. Mukholi, Butula School.
Kizito J. Lukera, Kisoko Girls School.
Gabriel F. M. Wanyama, A.B.E.O., West Bukhayo.
Achiemo King Albert, Nangina School.
Onyango Silas, Bukhuma School.
David Muse, Kaliwa Primary.
Zeruah Otwani, Chelelemuk Girls.
Ndanda Stephen, Murende Primary.
Norbert Were, T.A.C., West Marachi.
Gideon S. B. Wasike, Mabale Primary.
Sikali Washington, Bulawa.
Ref. Wanyonyi Simiyu, C.P.K. Diocese, Maseno North.
Wandera A. D. U. M. Charles, Box 28, Port Victoria.
Paul Ndenga Achola, Box 36, Port Victoria.
Imbenzi Timothy, Box 215, Busia.
Joab Juma, Lwanya Primary.
Mrs. Margaret Kijinalo, Mundika Girls School.
James A. Nakhulo, Mundika Girls School.

**IMPORTANT TOPICS WHICH NEED TO BE CONSIDERED BY THE
PRESIDENTIAL NATIONAL MUSIC COMMISSION**

1. The effecting of Music and Dance Education at all levels of our education system.
2. A systematic collection, preservation and dissemination of traditional music and and dance of Kenyan people.
3. The increase and popularization of occasion of music performance both in the rural and urban areas.
4. The ensuring that music which is made available to the public either through radio and television or public places such as festivals, public gatherings and churches is of content and quality that is compatible with the cultural values of our nation.
5. The catering for and safeguarding the interest of our musicians.

A SUGGESTED TYPICAL DAY'S PROGRAMME IN A PROVINCE/DISTRICT

Time:

9.00 a.m. — Courtesy call to the Provincial/District Commissioner.

9.30 a.m. — Courtesy call to the Mayor/Chairman County Council.

10.00 a.m. — Meet individuals and other interested parties e.g. music teachers, choir-masters, principals and heads of institutions of learning, community development officers, education officers, church leaders, traditional musicians.

**DATES AND PLACES OF VISITS MADE BY THE
PRESIDENTIAL NATIONAL MUSIC COMMISSION**

September, 1982

- 11th—Kaimosi Technical Teachers' College.
- 12th—Eregi Technical Teachers' College.
- 16th—Siaya.
- 17th—Siriba Teachers' Training College.
- 20th—Homa Bay.
- 20th—Asumbi Teachers' Training College.
- 21st—Kisii.
- 22nd—Kamagambo Teachers' Training College.

October, 1982

- 6th—Kakamega.
- 7th—Bungoma.
- 8th—Busia.
- 11th—Kisumu.
- 13th—Eldoret.
- 14th—Kitale.
- 22nd—Wundanyi.
- 23rd—Voi.
- 25th—Mombasa.
- 26th—Kwale.
- 27th—Kilifi.
- 27th—Shanzu Teachers' Training College.
- 28th—Malindi.

November, 1982

- 1st—Kajiado.
- 2nd—Machakos.
- 3rd—Nairobi.
- 4th—Kiambu.
- 5th—Thika.
- 6th—Nairobi.
- 10th—Narok.
- 11th—Kisii Cultural Festival.
- 12th—Kisii Cultural Festival.
- 13th—West Kenya Teacher Training Colleges' Festival, Kisii.
- 14th—Kitale.
- 15th—Kapenguria.
- 17th—Lodwar.
- 18th—Eldoret.
- 19th—Iten.
- 23rd—Kabarnet.

December, 1982

- 6th—Murang'a.
- 7th—Nyeri.
- 8th—Kirinyaga.
- 9th—Nyahururu.
- 14th—Isiolo.
- 15th—Nanyuki.
- 16th—Meru.
- 17th—Embu.
- 20th—Kitui.

January, 1983

- 12th—Garissa.

February, 1983

- 7th-17th—Visits to Secondary Schools:

- Kenya High School.
- State House Road Girls.
- Alliance Girls School.
- Alliance Boys School.
- Nairobi Girls School.
- Nairobi Boys School.

- 10th—Kenyatta University College.

March, 1983

- 10th—Kenyatta University College.